

JAN-3 1951



HALF AN ORGAN

Left-chancel side of the Moller in Washington University Chapel, St. Louis, Mo., a memorial to the late Miss Avis H. Blewett, donor of funds to establish the University's choir of music, and of funds to build the present organ; additional photos to follow in later issues.

The American Organist

NOVEMBER, 1950

Vol. 33, No. 11 - 25¢ a copy, \$2.00 a year

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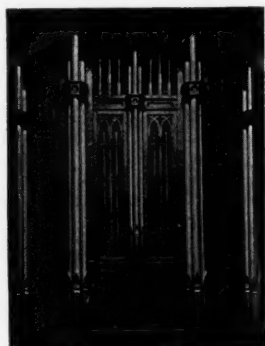
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REPERTOIRE AND REVIEWS

Organ Music

Harry Banks—Finale on a Noel, Dm, 6p, d, Gray 75c, a concert diversion depending on registrational color and clean & fast playing; given these, it should be grand. The middle section uses some ugly chords here & there, which seem to be dragged in without quite sufficient reason; but there again, much depends on the player and if the right coloring is used these ugly harmonies will be splashy & spicy, which is all to the good. Anyway it's recital music and welcome.

Garth Edmundson—Ariel, Em, 5p, md, Gray 75c, another piece of recital music on the scherzo order that should be delightful for everybody. We must question the 8 & 4 flutes for registration; if the organ sounds like flutes too often it will be little better than a Hooten Anny (spell it your own way, it's Dr. Barnes' invention for a hooty organ). So switch to spicy registration for sparkling effect and it will be better. Says Mr. Edmundson, "Ariel, a mischievous spirit of the air in Shakespeare's Tempest." If you play recitals, get this.

Robert Jaques—Christmas Eve Song, E, 4p, me, Gray 75c, the old 6-8 tune dressed up rather simply, for church postlude in the Christmas season.

Edwin D. Wycoff—Twilight and Evening Star, Ef, 3p, e, Schmidt 50c, with themes for Chimes here & there, simple music for the village church when Chimes are available.

ARRANGEMENTS

*Bach-ar.Porter—Cantata 196: Sinfonia, C, 3p, me, Gray 75c, from the "Wedding Cantata," the transcription done by

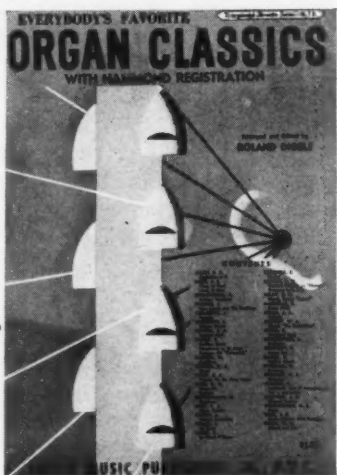
Dr. Porter for the wedding of 'Barbara and Ray.'

*Maurice Baron-ar. George Crook—Vignettes, 54 pages, 8 pieces, reproduced photographically from manuscripts, M. Baron Co. \$1.50. In each case Mr. Crook suggests registration using the rich & appealing voices of the organ, and each is prefaced by a quotation to depict its mood or intent, which quotations should be used on the program when the music is played in recital. In each the Composer has an idea for music and he develops it well, without straying from the original intention of providing music for listeners; but there's no concession to cheapness even if the aim is always toward the practical. It is not too easy to read from scores reproduced in this manner, and some of the pieces will be fairly difficult; hence most organists will want to inspect the music for themselves before ordering: how can they do that without too much trouble? (Organists don't like to go to much trouble about anything.) Mr. Crook is intensely practical, does beautiful playing over the radio; his arranging here is excellent. Trigger-settings are provided for players of the Hammond electrotone, on which this music should be quite superb.

HYMNTUNE MUSIC

Darwin Leitz—Prelude on Edsall, Em, 4p, me, Gray 75c, a piece of moody music for a church prelude, the hymntune not spoiling it anywhere. Mr. Leitz is definitely a composer to watch; he is influenced by the modern notion that nothing done by Bach, Franck, Wagner and the like, is very good, so new methods must be used. He uses those new methods without getting too far away from music, but he constructs so well that we think he should wait for inspiration to furnish him with themes of his own and then go to work on them,

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ignoring what other composers are trying to do, being faithful exclusively to his own heart. Music like this fits well into the church service; it contributes to the spirit without parading itself for attention. If you're a good organist in a good church, better get this.

General Service Music

A—W. Glen Darst—"Hosanna Lord," G, 10p, me, Gray 20c, R.Heber text, a unison anthem well calculated to raise the dead and still not offend the preacher; for all choirs, good, indifferent, and bad; just make them stay awake and keep going. The church is slipping into senility for lack of music like this; and it's church music too, not concert.

A—Dr. Eric DeLamar—"God standeth in the congregation of the mighty," E, 7p, me, Witmark 18c, Psalm text, an effort to supply a strong setting for a text not too frequently used, requiring in one section a baritone against the chorus; it's by all means an anthem for good organists who have developed their church music beyond tunes.

*AM—Gretchaninoff-ar.Gretchaninoff—"Cherubic Hymn," F, 6p, me, J. Fischer & Bro. 18c, an arrangement that seems to go better than the original, since it carries more of what we are inclined to think is the spirit of the Russian liturgy; top tenors need a good A now and then, and top B-flat for the climax. Text: "Holy ever blessed Lord God Almighty."

A—Will James—"Preserve my soul O God," Bfm, 6p, me, FitzSimons 18c, and since religion has been twisted into a mournful thing, the minor mood helps this one along and choir & congregation can have a good time. Writing as good as this deserves something finer than lamentation. But never mind; it is a splendid piece of music for the right service, so confine it to Lent and funerals and you'll have a gem. Writing as good as this is not often found.

*A—Negro spiritual, ar.Montague—"Let us break bread together," Af, 5p, u, md, Witmark 16c, and here sentimental-

ity and emotion play a larger part, as we expect them to do, but no organist uses Negro spirituals in services where they are not appropriate; so if you have use for such things by all means get this one; it's more reserved than many of them, and does its part in the service very well.

*Am—Negro spiritual, ar.Montague—"Were you there," Af, 6p, u, me, Witmark 18c, music that can reach hearts as well as any ever written, in spite of its rich harmonies and simple melodies; sometimes the melody is divided and goes into one of the under voices.

*A—Negro spiritual, ar.Wiers—"Swing low sweet chariot," G, 8p, me, Gray 18c, an easy & attractive arrangement, with some humming, which restricts its use to special services.

A—N. Lindsay Norden—"From the depths," 5p, me, Elkan-Vogel 18c, Psalm text; begins with solo voice against a held E in the accompaniment and then goes on with the same spirit of freedom, creating not so much a piece of service music as a piece of music to ornament the service, based, as most of the Old Testament is, on the religion of Israel rather than the Christian. And it's just the kind of music the Jewish service likes best.

*A8—Plainsong-ar.Lundquist—"Of the Father's love begotten," Ef, 9p, me, Concordia 25c, ancient text, music of fine quality for all good churches; where the plainsong is presented in unaccompanied unison it is precisely as it should be, only in measured notation—which here does no harm but rather helps; later the theme is used for brief 4-part passages, which thereby cease to be plainsong and become modern music, some of it a bit more mechanical than any plainsong should be. None the less, here is a fine piece of religious music for every organist who wants next year to be slightly richer than this.

A—Erminie S. Reynolds—"The New Invocation," Am, 7p, me, Flammar 18c, "From the point of Light within the mind of God, let light stream forth" etc. with music in contra-



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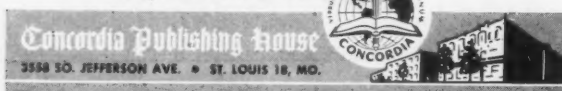
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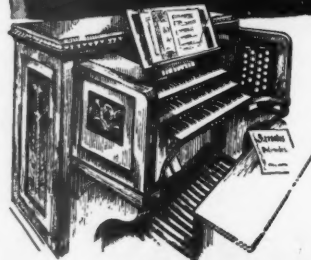
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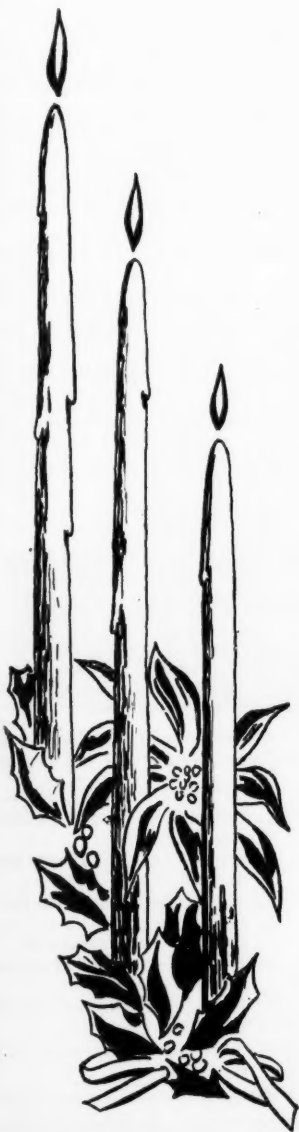
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best wishes

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puntal mood, minor key, no attempts anywhere to make an appeal to anybody other than the technician. Music of this sort has its place, and a good place too; but don't make the blunder of feeding it to the wrong congregation: reserve it for high liturgical services.

A8—Raymond Rhea—"God over all," Dm, 4p, u, md, Morris 18c, text by Composer, and it looks as though here the Composer has overcome the handicaps of his minor key, multiplication of parts, and urge to unaccompanied work; it's mostly fortissimo, and seems really to boast that "All we like sheep have gone astray," though the congregation won't notice that—unless the text is printed on the calendar they probably won't know what it is. So if you want a big-voiced anthem of rather original values, short & emphatic, here it is; much better than the average.

A—Raymond Rhea—"Responses," 8p, me, some 5-part, Morris 20c, some originals, some arrangements, the customary texts; five of them.

A1—Howard S. Savage—"Gentle Jesus," G, 3p, e, Gray 15c, C.Wesley text, a lovely piece of music with a text that seems to suggest a children's choir or at least a service for children, or possibly baptism; a good organist can do a lot with this one, and it will carry a real message to the congregation.

A—Frank Scherer—"Communion Service," 16p, me, Gray 25c, all English text, a good setting, conservative but worthy music that should help the congregation.

A8—Dr. Leo Sowerby—"Psalm 115," 20p, d, Gray 30c, a typical job but there is enough music in it to compensate for—or possibly highlight—the dissonances flung at your ears here & there; obviously not for normal congregations but for the best of them long accustomed to taking their music in strong doses—and paying for it in the bargain. The average organist should pass by on the other side, but the true expert, especially if a bit of a dramatist, may find this a gem—a conclusion his congregation will certainly also reach. Church

music has been a soothing-syrup and an apology long enough; Dr. Sowerby knows it.

CHURCH SONGS

Donald L. Moore—"For my sake Thou has died," C, 3p, e, Presser 50c, for medium voice, C-C range, a pleasing tune for non-liturgical churches that want to be pleased on Sundays.

*Negro-ar.Friml—"Don't take away my Jesus," F, 5p, e, Schirmer 60c, range C-F, another pleasing melody, simple, easy to enjoy; the Negro spiritual is almost invariably sincere, sentimental; never artificial.

Geoffrey O'Hara—"Come to the stable with Jesus," Af, 6p, e, Schirmer 60c, range D-Ef, a lovely tune set simply, not only good for the humble village churches but not at all bad for some of the uppity people who think they are so much better than all the rest of us; a real artist will put it over, even in a good church.

CLOKEY'S "ROSE FROM SYRIA"

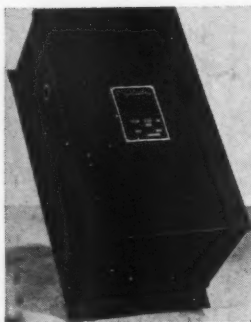
A "religious historical drama with music"

Evolution is desirable, revolution always criminal even if occasionally necessary. So it is a good thing to find new uses for music in the religious world, rather than valiantly trying to revolutionize music and create something extravagant—which is why cubistic music will likely soon die, just as cubistic art did (even if a few artistically insane people do still claim they like it).

We have not seen this new "Rose" by Dr. Clokey but we know what it is intended to be, and we favor that sufficiently to record some of it here; those who are interested will want more, which they can secure from Dr. Clokey, Box 431, Claremont, Calif.

It is a religious drama with music as "an integral part of the play," and the theme is exceedingly vital for the apologetic Christianity of today with its resultant political squandery and socialist thievery. "Be ye doers of the word," says Dr. Clokey's score; "Be ye doers of the word, and not hearers only,

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deceiving your own selves," says the Bible, (James 1: 22). The sermon is over; the rest of this is description.

It needs chorus, children's chorus, vocal soloists, accompaniment (probably piano as they all do), and about eleven speakers (or readers?) whom Dr. Clokey calls actors. Adult choir occupies its customary chancel position, wears its customary vestments; juniors and others need costumes that "may be improvised without much trouble." No scenery; furniture and lighting kept exceedingly simple. Time of performance two hours.

Story deals with Ephraem, a fourth-century Syrian churchman. The drama can be done in an auditorium as easily as in a church. One of the great advantages of such a project is that it sets so many people to work—than which there is nothing more wholesome and profitable. And that, whether in a church or in the town's public auditorium, insures a larger audience. We know nothing about the music, neither will the audience even after it has heard it; so music values are of lesser importance. The first essential presumably is imagination, something well worth a musician's cultivation.—Ed.

Some Music Reviews

By Dr. ROLAND DIGGLE

Who says what he thinks without apologies

Garth Edmundson—Four Modern Preludes, Galaxy \$1.25, 13p, an attractive suite that should find many friends; the music is attractive and not too difficult for the average organist. Played complete it will make a good recital number; for service, use the first three as a prelude, the last for postlude. The music is somewhat simpler than is usual with this Composer; at the same time it is characteristic of his style & idiom, and I recommend it to all who are interested in American music. It is dedicated to the English organist, Dr. George Thalben Ball to whom I sent, some years ago, a copy of Mr. Edmundson's organ sonata, which he at once began to use and has continued to use ever since. How often do we see that sonata on the recital programs of our own Americans?

Robert Jaques—Christmas Eve Song, Gray 75c, 4p, a Carol of Rejoicing that will make a short bright number for almost any time of the year; nothing pretentious, but it will send the customers home happy.

Henry G. Ley—Jubilate Deo, Oxford \$1.00, 6p, another fine piece of writing by one of England's foremost organists. It lays well under the fingers, is only moderately difficult, does not demand more than a modest instrument; I have used it in recital and service, and like it very much.

Alec Rowley—Sonnet, Oxford 75c, 4p, a delightful bit of writing that should be in the library of every organist. This is one of Mr. Rowley's most successful efforts, far better I believe than his Benedictus which has proved so popular. This adagio movement is an ideal service prelude; not difficult, it certainly deserves your attention. These two pieces

from the Oxford Press are among the best & most practical they have published in some time.

TRANSCRIPTIONS AND HYMN TUNE MUSIC

Harry Banks—Finale on a Noel, Gray 75c, 6p, a short toccata-like bit of writing that makes a jolly postlude; not difficult, but sounds impressive.

*Maurice Baron—Vignettes, Baron Co. \$2.00, 56p. It is a pity this fine set of pieces is photo-printed from the manuscript, for they are not easy to read. Originally written for strings, they have been transcribed by George Crook who has also added trigger-settings for the Hammond electro-tone. Titles are Pavane, Menuet, Serenade, Prayer, Pastorale, Dirge, Scherzo, Elegy. The music has an individuality of style that while not organistic fits the organ excellently. The player will have to forget his old-stock registrations and bring to these pieces something better; I do not believe a Diapason is needed in the 56 pages, and there are no full-organ bits that knock you out of your seat. The music has charm & grace, and the player who does not have some poetry in his heart had better let them alone. Given some poetry, and an instrument with lots of color, these pieces will prove a welcome addition to the recitalist's repertoire. Prayer, Pastorale, and Dirge, would not be out of place in church; but on the whole I should say they fit best as recital material.

*Franck-ar.Brydson—Two Old French Noels, Oxford 75c, 4p, two short pieces that don't quite come off; perhaps they are too short to work up any interest. I do not see where they could be used to advantage.

Darwin Leitz—Prelude on Edsall, Gray 75c, 4p. Mr. Day's nice little tune is given the works and comes out all battered & bloody. Pax Vobiscum, Brother Leitz.

BACH'S CANTATAS

A handbook by Werner Neumann

6x9, 201 pages, paper-bound, published in 1947 by Breitkopf & Hartel, available now in America from Associated Music Publishers Inc., price not indicated. In German, giving a list of the Bach cantatas by number, from 1 to 217, with 24 pages of supplementary material. Each cantata listing gives the voices and instruments required, and the same for each movement. A ready-reference work for those who can read German.

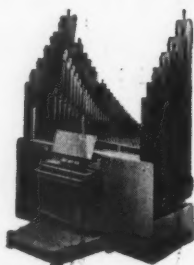
STUDIES IN MEDIEVAL AND RENAISSANCE MUSIC

A book by Manfred F. Bukofzer

6x9, 324 pages, cloth-bound, Norton \$6.00, a study of early music, mainly music of "that solemn 15th century which can hardly be studied too much," a book for the serious student of music history. Here will be found a lot of information it took the Author more than a decade to unearth and assemble, so it should be a convenience to anyone interested in knowing what went on in those early days before music as we enjoy it today came into being. The Author not only gives the facts about the materials he unearthed but supplies also his interpretation of their place and effect in the history of music.

Organ and Church Music

Fenner Douglass (on leave)
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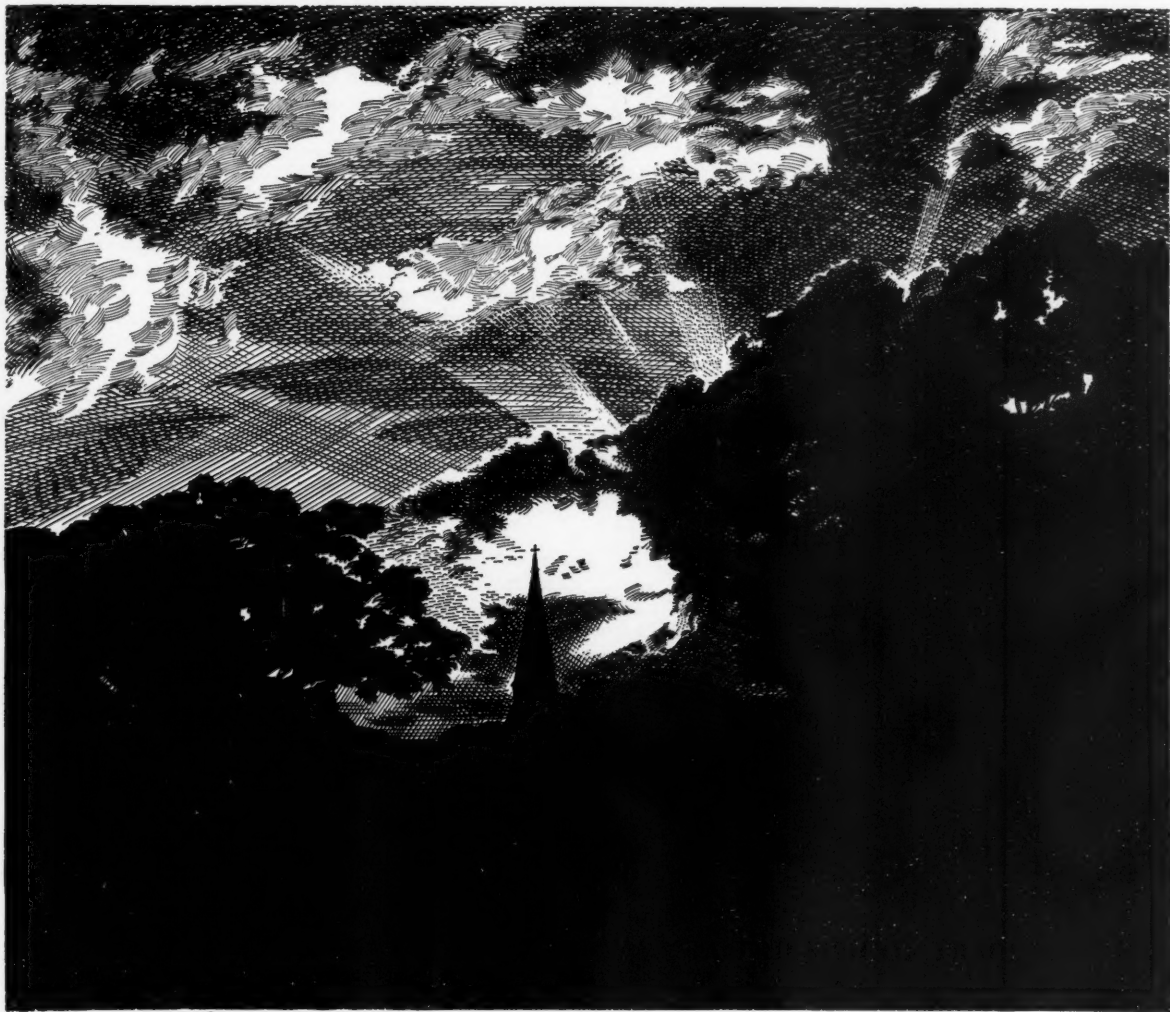
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Readers have been asking for recommendations of organ music of special kinds, and for lists for this or that purpose. The reviews always indicate, as faithfully as possible, the character of the music and the uses for which best suited. Some organ music can be good for both service and recital, but quite often the best recital music is totally unfit for services. Good music doesn't die of old age, but superficially good music does—Lemare's *Andantino* in D-flat, for example. Probably not more than five pieces in any hundred, whether published three hundred years ago or today, are really good. This column tries to find that good organ music from T.A.O.'s library and review files, which automatically confines it to works in current circulation; it includes only the exceptionally good things—invariably good from the practical standpoint of music a cultured public can be expected to want to hear. What technicians think of it matters little; organists don't pay each other's bills, the public does all the paying. Transcriptions and hymn tune pieces are excluded; only organ music is listed here. The column will continue as time and space permit.

Frank Stewart Adams—*Fantasia*, 15p, d, Gray \$1.50, a serious work that deserves wide use, not for amateurs; but it does have something to say and it was introduced to audiences by Marcel Dupre in his 1933 tour.

Mark Andrews—*Devotion*, D, 6p, e, Gray 75c, a lovely melody piece every hearer will enjoy; good for service any time, and all right for recitals if the player has poetry in his soul.

Hendrik Andriessen—*Toccata*, 19p, md, Marks \$1.00, a fine piece of music that merely tries to give an audience something to enjoy; worth playing wherever people want real music instead of empty notes.

I. Barton—*Marche aux Flambeaux*, 5p, Ef, me, Schirmer 60c, a march of distinctive flavor, truly musical, excellent for festival occasions.

Dr. Robert Leech Bedell—*Canzone D*, 3p, me, Flammar 50c, a poetic mood-painting for those with large imaginations and large organs to make it as rich as it should be.

Dr. Robert Leech Bedell—*Canzonetta*, 3p, me, Summy 60c, another piece of music with inspiration behind it, fine workmanship, for artists who know what to do with beautiful music when they find it.

Dr. Robert Leech Bedell—*Danse des Acolytes*, Dm, 5p, me, Mills \$1.00, a dainty little bit of entertaining concert music, especially delightful for weddings and to relieve the tension on recital programs.

Dr. Robert Leech Bedell—*Harmonies du Soir*, 3p, e, J. Fischer & Bro. 60c, a piece of dreamy music using rich harmonies and lovely registrations that make for musical beauty; a grand prelude for any service, excellent also for contrast on a recital program.

Dr. Richard Keys Biggs—*Sunset Meditation*, Df, 5p, e, Schirmer, an outright melody piece of great charm, written in simplest and now out-of-date form but retaining all its beauty none the less; good chance to use Chimes; for Miss Soosie and congregations that still like melodies.

Seth Bingham—*Agnus Dei*, 2p, me, J. Fischer & Bro., a fine bit of service music, moody, colorful, richly emotional; this is doubly important because it makes beautiful music in the place where the organist needs it most—the Sunday service.

Seth Bingham—*Night Sorrow*, E, 4p, me, J. Fischer & Bro., another splendid piece of service music with the flavor of profundity we associate with Cesar Franck; fine music, but needs poise & musicianship to make it fully effective.

Seth Bingham—*Passacaglia*, Em, 13p, md, J. Fischer & Bro.; this one is for the professional, with enough values to make it good for recitals; certainly worthy of a place in the repertoire of every recitalist who has enough feeling for music to recognize possibilities when he meets them on the printed page.

Seth Bingham—*Roulade*, Dm, 11p, d, Boston Music Co.; here's the piece Lynnwood Farnam presumably discovered, the first to be able to play it. Purely concert music, but of highest entertainment value if you're an artist in your colorings and have a superb technic.

Leon Boellmann—*Fantasy*, 19p, md, Marks \$1.00, for concert use and filled with things of purely musical values—if we can get away from the handicap of our churchly dignity. Virtually no padding, all for the sake of giving musical pleasure to cultured people.

A. J. Boex—*Marche Champetre*, Ef, 6p, e, originally published by Church, a piece of concert diversion if ever there was one. Dainty, rhythmic, melodious, and completely charming if we're not rushed to death and tired of music anyway. If you think the organ is only a legato instrument, for heaven's sake don't butcher this bit of musical loveliness.

ONE FOR OUR SIDE

With Thanks to William Brame

"T.A.O.'s of ten, twenty, or thirty years ago are just as interesting as those of today and the many fine articles on 'obsolete organs and actions' as well as contemporary organs are of perennial interest to the serious organ-lover. What Prestant Q. Hohlpeife played at Chalumeau in 1931 it certainly of little import in 1950. For my money, I'll take T.A.O. two months late any day of the year."

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The attitude here must invariably be that of liberal cooperation, not illiberal dictation.

—THE AMERICAN ORGANIST

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Organ Compositions
by
HOMER WHITFORD

ORIGINAL

FIVE CHORAL PARAPHRASES, Set I

- | | |
|-----------------------------|--------------|
| 1. Adeste Fideles | 3. St. Kevin |
| 2. A Mighty Fortress | 4. Gardiner |
| 5. Now Thank We All Our God | |

FIVE CHORAL PARAPHRASES, Set II

- | | |
|---------------|--------------|
| 1. Coronation | 3. Dundee |
| 2. Beecher | 4. Greenland |
| 5. St. Anne | |

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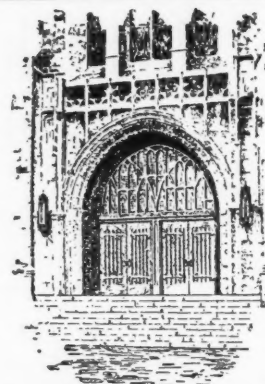
ARRANGEMENTS

Sinfonia from Cantata	J. S. Bach
"Wir Danken Dir Gott"	J. S. Bach
Awake Thou Wintry Earth	A. Borodin
Notturmo (2nd String Quartet)	

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*Arrangement:

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday. T—Thanksgiving.

L—Lent.

After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

A♭, Bm, C♯—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "solcist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

3p.—3 pages etc.

3-p.—3-part, etc.

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NOVEMBER 1950

No. 11

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Published by Organ Interests Inc., Richmond Staten Island 6, New York

ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY



ARCHER GIBSON—ARTIST
in his two-story residence studio just off Broadway in upper midtown New
York City where he not only owns the organ but also the apartment
and where he lives like a prince but probably has grown so
accustomed to it that he no longer appreciates it.

THE AMERICAN ORGANIST, November 1950

An Organ Takes a Test

By A HOPEFUL OBSERVER

Who considers the organ the greatest concert instrument of all

NEW YORK doesn't get too many new organs of fair size in these days, so Central Presbyterian made a festival of it, opening with the Oct. 10 dedication program and following with six guest recitals—Flor Peeters Oct. 19, Catharine Crozier Nov. 2, Dr. Clarence Dickinson Nov. 14, Claire Coci Jan 23, Richard Purvis Feb. 20, Virgil Fox April 18—probably the most imposing series since the organ in the Church of St. Mary the Virgin was thus presented to its community.

HUGH GILES

(Processional, Call to Worship, Prayers)
"Awake good people," Reginald Sweet
(Scripture, Presentation of the Organ, Acceptance of the Organ, Dedication Responsive Reading)
"How amiable are Thy dwellings," R.V. Williams
(Address by Dr. Theodore Cuyler Speers)
Vivaldi's Concerto Am
Bingham, Sarabande; Rhythmic Trumpet.
Franck, Chorale Bm
Rameau-ar.Karg-Elert, Musette; Tambourin.
Whitlock, Folk Tune
Vierne, Son. 2: Allegro Risoluto
(Benediction, Recessional, Prayer, Choral Amen)

Both Dr. Speers and Mr. Giles paid tribute to Reginald L. Sweet, teacher, composer, music-committee chairman and on the Church's official board for many years, in whose memory the organ was dedicated. Though Mr. Giles had the minimum of opportunity to get acquainted with the new organ prior to his recital, he's such a master of his job that the audience never got hint of the handicaps under which he was playing; as usual, his choir did superb work.

And for once I heard a representative of the organ world make a public address marked by a good voice, strong, manly, heard to the back pew, every word distinctly spoken; he had something to say, he said it, and stopped. First time in history that ever happened in the organ world to my knowledge. The speaker was H. M. Ridgely of the Moller office, in his "presentation of the organ to the Church."

Some later recital will be the time to report in detail on Mr. Giles' playing though in Sarabande, Franck, Musette, Tambourin, and Whitlock, he was giving his congregation something for their enjoyment—and a congregation that has just spent forty or fifty thousand dollars for an organ ought to get enjoyment out of it. Dr. Speers said the organ was not there for concert purposes but to minister to the spiritual needs of the community; that's worth thinking about. It has been the aim & result of Mr. Giles' programs of music ever since he started with Central Presbyterian.

For Mr. Giles' dedicatory program the console was in service position, back of the left chancel choir seats.

FLOR PEETERS

Bach, Toccata & Fugue Dm
Corelli, Preludio

A congregation spends forty or fifty thousand dollars for a new organ and then hears seven organists try to make them glad they spent the money; herewith is a report of what the first four of them did about that exceedingly critical test of values.

Locillet, Giga
Franck, Grande Piece Symphonique
Purvis, Greensleeves
Bossi, Etude Symphonique
Peeters, Elegie; How Lovely Shines; Now Rest Beneath; Lied to the Sun.

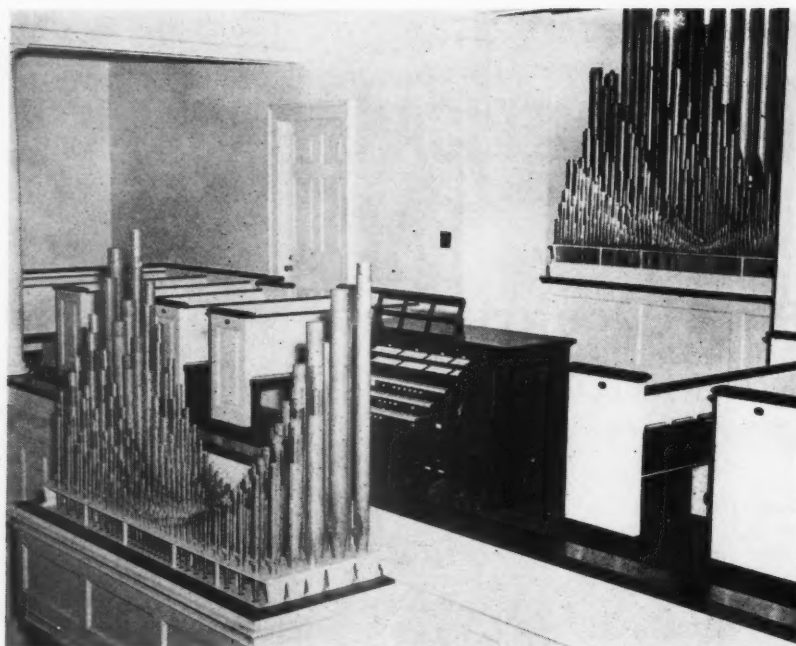
For this program the console was moved to front center chancel and Mr. Peeters played in full view of the audience; that gave him, for recital purposes, an enormous advantage. The workmen had had more time to finish the organ and Mr. Peeters must have had more time to get acquainted with it. You can have Corelli, Locillet, and 90% of this particular Franck; I'll enjoy the rest with you. You can also have Vivaldi and 75% of Vierne.

Purvis was impressive and about as good as any similar piece imported from Europe—but imagine a European organist condescending to play an American composition in recital; is the world coming to its end? The chief program interest for me were the four pieces by Mr. Peeters. Elegie is lovely, within comprehension of any serious hearer, equally within the capacity of any mature organist who still has a heart for music. How Lovely was even finer, a grand thing for one's spirit as well as ears. Now Rest was good. But Lied, a movement from the new Lied Symphony, was a most pleasant surprise. Music like this is pungent, exceedingly vigorous; it needs forceful playing. Personally I would not attend recitals if this were the only kind of music offered, but one or two such pieces are magnificent highlights. If you can play difficult music—difficult for fingers as well as emotions—get Lied Symphony.

Mr. Peeters never played better. He is modest, creates a favorable impression, has no annoying displays of what the gullible public accepts as temperament. You like to watch him; you like to hear him; you know he is a master. On the music-rack he had merely a copy of the program, exactly as the members of his audience had; the music scores were in his head & fingers, and flowed out effortlessly.

CATHARINE CROZIER

Sowerby, Son. G: Passacaglia
Howells, Prelude on 23rd Psalm
Maleingreau, Praetorium Tumult
Sowerby, Fantasy for Flutes
Ducasse, Pastorale
Alain, Fantaise
Messiaen, Ascension-Day Meditation



Liszt, Fantasia & Fugue on Bach

Again the console was in recital position, Miss Crozier playing from memory, Dr. Speers this time making a few comments from the chancel before the recital—which was not done for Mr. Peeters' program. Since these pages and this report are interested only in the welfare of the organ & church worlds, we must say it seems better when there is nothing but the music—no talk, no collection, no applause.

Excepting Liszt, the program was all one type of music, and I was slightly bothered by the monotony of thought, though Miss Crozier did magnificently in varying the registration & interpretation sufficiently to cover the paucity of composer-thought. Dr. Sowerby fell into the same trap they all do; it would be much better never to say Passacaglia but to say Trying to Imitate Bach. If anyone could beat the rap, Dr. Sowerby should be able to. His Passacaglia as music failed to interest me, though his little Flute Fantasia was a gem; as was also the Ducasse Pastorale because of the way it was played.

You can dump Messiaen and Alain and Maleingreau into the deep blue sea for all I care; if I must, I can tolerate one of them on any given program, but three are two too many. This in spite of Miss Crozier's bringing more music out of the notes than I remember hearing in a long while. But thank heaven for Liszt. After all the noise & confusion are over, Liszt comes along and talks sense. Miss Crozier was just the girl to give him his best vehicle—registration, style, command.

The program was saved by using the blinding fortissimos—sometimes painful if long continued—sparingly, and having a great many minutes of piano or pianissimo music on rich recognizable 8' voices. I didn't like the fortissimos; organists have fallen for the defenseless notion that we must remove from our full-organ and register-crescendo pedal all celestes & woodwinds; try telling Mr. Brahms to keep strings & woodwinds out of his fortissimo orchestral passages and see what happens to you. Fortissimos here were bare & barren, not in this one recital but in all three.

I had not heard Miss Crozier since her New York debut April 1945 in Calvary Episcopal. She's not the same girl, not in the least. Now she's free, she has a heart, she knows how she wants things to sound and doesn't seem to care a continental what you & I think about it; as a result, she is definitely—to my way of thinking, and I'm writing merely for myself, not trying to speak for the whole world—one of

HAMILTON COLLEGE CHAPEL
A lovely installation by the Buhl Organ Co. in the rear gallery, in Clinton, N.Y., stoplist by John L. Baldwin and Ernest White, opening recital by Mr. White, early in November, with an early December recital by Mr. Baldwin; a thing of beauty is still a joy forever.

the world's true artists. How she can make herself even better is a bit difficult to say; I'd like to see her pull the bench forward a bit more so she does not seem to be falling into the chasm when playing the top manual; I'd like her to appear thereby more comfortable and accordingly maintain more bodily quiet & poise; and I'd like her to vary the flavor of her programs so one school of thought never dominates. If she ever does these things, she'll make the fur fly. In five years she has grown tremendously. Now she's not at all afraid to use the swellshutters—which she did rather profusely but always in perfect taste. She's not afraid to shut off those blatant French reeds and deafening mixtures, and give just the lusciousness of gloriously rich 8' tone with celestes, woodwinds, and all the rest. That she was reaching her audience was proved by their staying to the last note; if I remember rightly, only one left early.

DR. CLARENCE DICKINSON

Andriessen, Chorale 3
Rinck, Rondo for Flute Stops
Couperin, Agnus Dei
Bach, Comest Thou Lord Jesus
Liszt, Ad Nos: Fugue Finale
Dickinson, Storm King: Allegro; Intermezzo.
Franck, Piece Heroique
Hindemith, Son. 1: Andante
Dickinson, Berceuse Df
Reger, A Mighty Fortress

Dr. Dickinson played from the scores and requested the console be kept in its customary out-of-sight position. Dr. Speers made a brief introduction, largely biographical; no collections are taken during these recitals, but we believe the audiences are largely if not entirely paid-admission—\$5.00 for the series, \$1.50 single.

In the Andriessen, which had almost nothing to say though saying it loudly, we heard full-organ at its best, not ruined by mixtures but with mixtures used for brilliance just the same; it was good old-fashioned 8' music as in the pre-communist age. Rinck is a dainty little play on flutes. Couperin is excellent church music but not good enough for recital.

In the Liszt Dr. Dickinson surprised many of us by an unexpected and highly dramatic & effective sudden fortissimo

following a pp passage—on an 8' full-organ ensemble dominated by 8' reeds, the mixtures largely given a refreshing rest. Mixtures haven't fooled Dr. Dickinson even a little. Nor could anyone claim the full-organ ensembles he was getting were in the least muddy or less brilliant; the chief difference was that his fortissimos didn't split your ears. Ever hear mixtures in full-orchestras? You never did nor ever will. This is not a condemnation of mixtures but of their almost universal over-use.

To me the chief interest was in the two movements from Dr. Dickinson's Storm King Symphony, a work worthy of universal use; when played by an organist with a dramatic sense, some poetry in his soul, imagination in his heart, it will be magnificent. You can jog along humdrum in contemporary French music, but you can't with Storm King; you either wake up and be an artist, or you fail. It takes intelligence as well as technic. The Intermezzo didn't live up to the quality of the Allegro.

Mr. Hindemith is a good example of current madness; if he had anyplace musical to go, he'd not wander aimlessly all over the scenery. Possibly interesting wandering, but wandering none the less—and getting perfectly nowhere.

When you catch an audience almost afraid to breathe lest they lose a measure of the music, you are getting home to them; Dr. Dickinson did it with his D-flat Berceuse. If you have a sense of loveliness in tonecolor, then play Berceuse; if you don't, stay away from it. Reger made a nice lot of noise to close the program.

We learned one big thing in this recital. Mixtures are grand & glorious; the only thing wrong with them is the organist who doesn't know when to let them alone. Dr. Dickinson has the courage of a David, facing the Goliath of Popular Opinion, and shoving its mixture-craze over the precipice.

Archer Gibson—Artist

Herewith A VOTE OF THANKS

A few facts about one of the great artists of all time

I HAVE long wanted to rave about a man whose organplaying has always been tops in my heart. He is one of the greatest concert artists of all time. On the organ he could do what Paderewski did on the piano. No fads ever got him; it was music that mattered, nothing else. And so successful was he in bringing his kind of music to cultured people of great wealth that they in turn made him wealthy also, if we may judge by outward appearances. But Archer Gibson was never one to brag; those who casually met him didn't know whether he had ten dollars or ten million.

The organ doesn't mean anything if it doesn't make music. Notes mean nothing if they don't make music. Not scientific music, appealing music. There never was a man like him.

Mr. Gibson was born on a Dec. 5 in Baltimore, Md., and followed along the usual course, gobbling up the best jobs not because he wanted them but because they wanted him. He moved to New York with the twentieth century and into the spotlight at once as one of the top organists of his day. Then he vanished. Quite suddenly too. Church committees with five thousand a year to spend couldn't find him because he had been discovered by individuals who thought nothing of spending a million dollars for a home or a hundred thousand for a painting. They gained what the public lost. The public was willing to drop a quarter in the collection-basket at recitals; these cultured people valued it at five hundred or a thousand dollars a clip. So Archer Gibson vanished into mansions which the public couldn't enter, and put organs into them along side of privately-owned art galleries costing mil-

lions. That was tough on the public but grand for organ-builders if they could build organs that would make music. One of them in particular could and did.

Among the great for whom Archer Gibson was private concert organist was, as the general public thought, chiefly Charles M. Schwab in that magnificent castle on Riverside Drive; but there were many others. John D. Rockefeller Sr., founder of the oil empire; H. E. Manville, who put asbestos into its kingdom; Emily Vanderbilt, who became Mrs. W. D. Sloane and later Mrs. Henry White, and Florence Vanderbilt, now Mrs. H. McK. Twombly, the acknowledged queens of the social four hundred; H. C. Frick whose home is now the Frick Art Gallery; the Frick mansion on the North Shore, Massachusetts; George Blumenthal, with an organ in one of the most strikingly beautiful rooms in the country, where he entertained lavishly such as Melba and Maeterlinck; Joseph C. Baldwin Jr., who housed his organ in an exquisite chapel-like building. Mr. Baldwin's instruments were unusual; the main organ was a 4m with a 32' Diapason of open pipes; a second organ stood at the opposite end of the room, in a gallery; a third was housed on the floor below, the tone entering the music-room from behind the carved choir-stalls that lined the walls. Mr. Gibson was also called to Washington, D.C., for recitals in the William S. Corby residence where the 4m organ had over a hundred stops and controlled also a Steinway grand.

Through all this Mr. Gibson remained an independent artist playing only as demands came, never with the assistance of a manager. "My life has been a Journey of Exploration, never a Conducted Tour," says he. "There is not a drop of Orthodoxy in my blood; I accept Trial & Error as the best method of trying to reach any conclusion."

Today, with the Frick mansion turned into a museum and the Schwab residence replaced by an apartment building, his chief patron is Mrs. E. Parmalee Prentice (nee Alta Rockefeller, daughter of the late J. D.) at her homes in New York City and Williamstown, Mass. For his own enjoyment he maintains his two-story studio & home in an apartment building just off Broadway in upper-midtown New York, with a 3m built to his taste by the Aeolian Company (whose organ-building business was later taken over by Arthur Hudson Marks to create the present Aeolian-Skinner organization). To buy that apartment even years ago when he did, must have cost a small fortune.

Archer Gibson won his unique position on two counts; first he was a superb judge of musical values, never making today's blunder of playing music that was stupid to listen to, no matter how intricate it might be to dissect technically; second he knew how to play entertainingly. In addition he had the appearance—there was just enough of the artistic about him to arouse curiosity, more than enough of the man to command respect. And if ever there was a man buried in his job at the console, it was he. He is tall, erect, stately; until recently, when I suspect graveyard resurrections coupled with contemporary monstrosities drove him away, he attended organ recitals habitually and seemed to tower head & shoulders above the rest of us. He long ago gave up attempts to clip that bushy head of hair into the common close-cropped pattern; I think it's just too much bother & nonsense to visit a barbershop every week or two. I know it's not an attempt to impress anybody—that man never tried that in his life. He has other things to think about—among them, beautiful music beautifully interpreted. So far as I know he is the one organist in the world to make a career of exclusively playing residence organs in the homes of millionaires. I doubt if there ever will be another.

The present generation of organists know nothing of Mr. Gibson's art, for in recent decades he confined himself to his work as private concert artist to the discriminating wealthy. The last time I heard him in public was the Jan. 8, 1931, dedication services in Calvary Baptist, New York City, when he closed the program with three numbers; one was the G-minor Fantasia by Bach, another was a lengthy excerpt from

Wagner, and the third I cannot recall; but here was a set of trying pieces, the two named being exceedingly in danger of monotony, yet they were greeted with thunderous applause in a crowded Baptist church. Which meant only that Mr. Gibson got his message across under most difficult surroundings. I already knew why cultured people of great wealth were paying thousands of dollars for organ recitals when Mr. Gibson was playing them, for I had visited his studio and heard him. *Technic?* He had more than he ever needed. *Art?* There never was an organ artist so great as he.

"As I grow older, I believe firmly in the Joy of Living, and I detest all attempts at regimentation of thought and action. I have always rated romance and beauty at the top of all worthwhile human endeavor, and I am satisfied to be human, learning by trial and error, rating the heart & soul higher than the intellect. To me, the condition in the music world today merely reflects the pathetic and ugly state of the world in general as it is at present. As to the organ, I have heard organists hit all the notes accurately and miss all the music."

Mr. Gibson never made the blunder of trying to raise the standards of anybody; he wanted to be left alone and he left others similarly alone to select their own standards. And everybody was happy. So happy in fact that they showered money on him in abundance. I don't think the money meant as much to him as the fun he was having playing the kind of organs and the kind of music he liked best. And that's the thing that made Archer Gibson. The magic words *Pre-Bach* and *Fifteenth Century* mean as little to him as *Modern*, *French*, and *Contemporary*. A transcription was not an untouchable evil, nor an original organ composition a manifestation from heaven. The more I think of him, the more I'm convinced that organists drove him away from their recitals because he couldn't tolerate the atrocities they forced him to hear.

"Just what music means to each of us it is our own privilege to decide. I have had a singularly full, interesting, and picturesque life in the world of music, making my own decisions for myself, subject to constant changes when I saw a new point of view I liked better. I have always been one of those human beings who could never be Orthodox as to any subject.

"For fifty years I have been 'court jester,' playing the organ in the mansions of American royalty—the kings & queens of American industry of the Victorian Period of our history, a period of great worth, now practically gone for ever. *Sic transit gloria mundi!*"

I have always acknowledged the organ as the greatest concert instrument known to man. Behind that has been my experiences in hearing Archer Gibson prove it by playing, especially in his own studio where the organ was precisely such as made millionaires spend a hundred thousand dollars on an organ and then add thousands more to hear Mr. Gibson play it. *Classicism* meant nothing. *Beauty* meant everything.

This isn't a biography of Mr. Gibson; there isn't time nor is there space for that. It is merely an appreciation, no matter how inadequate, of a genius who contributed more to the organ world than the general public can ever know. He wasn't educating anybody. He wasn't trying to elevate the standards of anybody. He was merely trying to give people happiness in organ music—and what a glorious success he has had in that.

My thanks to Mr. Gibson for complying with my request for a photograph and a list of some of those who liked the organ so much that they gladly spent a hundred thousand dollars for one and then commissioned him to get the music out of it for them. Of his earlier career as professor of organ and theory in Peabody conservatory, as organist of most prominent churches in Baltimore and New York City, as choral conductor, and as solo organist with orchestras . . . why talk about them? A half-dozen other organists have done likewise. The thing others have not yet been able to do is to make cultured millionaires like organ music so well that they invest thousands of dollars every year just to have some of it

in their own homes. It's worth repeating:

"There is not a drop of Orthodoxy in my blood . . . My own life has been a Journey of Exploration, never a conducted Tour."

—T. SCOTT BUHRMAN

RECITALS—EUROPEAN AND AMERICAN

By William A. Goldsworthy

We heard Fritz Heitmann play an all-Bach recital Nov. 6 in St. Bartholomew's, New York. It is to be hoped the all-Bach idea will soon pass; it is a bit too much in one dose. Mr. Heitmann played with dignity & authority; there were a nicely contrasted melodic line, excellent sense of rhythm, restraint unusual for a European (most of them deafen us with continued full-organ) a facile pair of hands, and a finely balanced selection of numbers. We were given an enjoyable evening. The only fly in the ointment was that while the organ has many swellshoes, we were not conscious once of a foot's contacting any of them; we hope some day European organists, in addition to Germani, will learn the use of the swellshoe.

Nov. 13 we heard Dr. George Wm. Volkel in a recital in his All Angels' Church, New York. He opened with Bach's *Prelude & Fugue E-flat* and then gave us the twelve movements of the lovely *Burgundian Hours* by Georges Jacob. You should drop the *Durufle*, *Messiaen*, and all the other modern French school, and get this *Suite* with its color, rhythm, and striking melodic lines. The movements follow a day in life on a Burgundy farm, from sunrise to nightfall. It is not too difficult; you will have fun working out the effects, and your audiences will have joy.

Dr. Volkel's program finished with Boellmann's *Suite Gothique*. A refreshing contrast this recital was to the all-Bach and ultramodern programs we have been hearing; most of them penetrated no lower than the neck.

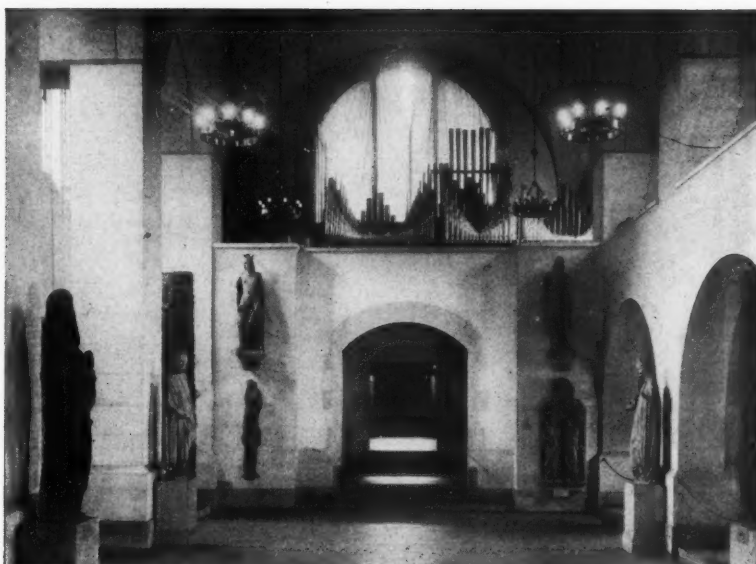
An exchange of cultural values is always beneficial; we are fortunate to hear Europe's finest players. But we now know full well that we have finer recitalists of our own. The impression, already held far too many years, that Europe's music world is superior to ours, is being speedily corrected by actual experiences here. But to issue an invitation to an American organist to tour abroad would seem preposterous to Europeans. A few of our men have been invited (or shall we say permitted?) to give an isolated recital, but suspicion lingers that they have had to pay their own expenses.

Most of the European organists touring America play in a stiff 'organistic' manner. But as they travel across our country they hear fine organs, played by fine organists, the combination producing performances rich in coloring, elastic rhythm, subtle nuances & gradations of intensity. If not too prejudiced against America, our visiting organists take these experiences to heart and return to their homes with a new appreciation of the possibilities of the organ; and thus our American art is having its effect abroad—an effect we contribute without its costing us a single additional tax dollar.

A PHILOSOPHY FOR LIVING

Quoted from Abraham Lincoln

"You cannot bring about prosperity by discouraging thrift. You cannot strengthen the weak by weakening the strong. You cannot help the wage earner by pulling down the wage payer. You cannot further the brotherhood of man by encouraging class hatred. You cannot help the poor by destroying the rich. You cannot establish sound security on borrowed money. You cannot keep out of trouble by spending more than you own. You cannot build character and courage by taking away man's initiative and independence. You cannot help men permanently by doing for them what they could and should do for themselves."



Large Small-Organ Effects

By EDWARD C. HOPKINS

California organist who works frequently in organbuilding

ALTHOUGH I am an organist, I have a little shop in my garage and am often asked to make light repairs and additions to organs near Monterey, and to write stoplists. When I made the stoplist for the organ built by Moller for All Saints' Episcopal, Carmel, Calif., I had no idea it would ever be used as it has been for the past dozen years for the annual Bach Festival. When we mail the stoplist to the famous organists selected to play at the festivals, they are usually appalled at the limited resources. But the church is small and resonant, so the music is surprisingly effective in spite of the limited organ.

The unified Gemshorn and Stopped Flute have proved their value many times over. The Pedal Bourdon-Flute extension gives weight and independence, and borrowing the Gemshorn gives definition. In the Swell I planned the 2 2/3' & 2' to gain brilliance through octave couplers as well as to give the Swell more variety of registration; it has worked out well. The Great's Diapason and Melodia, and the Swell's Salicional, Aeoline and Oboe, make the two divisions quite individual in spite of the borrowing. I would have used a Gemshorn bass instead of the 16' Bourdon, but we did not have the space for open pipes.

The entire organ is enclosed, but the chamber has shutters on two sides, so the tone is not muffled.

The Pacific Grove mortuary chapel had one set of 8' flutes some itinerant gentleman had installed; a more lugubrious accompaniment to a funeral could hardly be imagined. An ancient harmonium had been fitted with contacts to play the thing, but the harmonium reeds were never in tune with the flute pipes, so nobody ever used it. The owners asked me to suggest something. This I did. They then asked me to construct it.

We bought a Salicional, keyboard, second-hand blower, etc., and were thus able to produce a one-manual instrument at surprisingly low cost. We put the harmonium reeds into the swellbox, used the vacuum system for them, the blower for the pipes, ran our relay system on vacuum, and the thing works very well.

Possibly an even more unusual venture needs to be told for the benefit of others. A 1911 Austin was still satisfactory, all save its lone 16' Pedal Bourdon. It was always either too loud or too soft; it had to be, as every builder knows

TOPS IN AMERICAN RADIO

Due to the generosity of two American families of wealth, whom the current generation of socialists would exterminate, this great museum in Harvard University abandoned the name Germanic Museum and has now become the Busch-Reisinger Museum.

when he is limited to but one 16' voice.

I had always avoided the two-pressure method of subduing a Bourdon, since it tends to flat noticeably. With a little experimenting the Bourdon was fitted with two octaves of double windways and separate action to supply the wind. I added 19 pipes at the top to complete the compass and got a pleasing 44-note Lieblichbourdon effect for my trouble. The power of the first stop could then be increased a bit, the soft rank made as soft as necessary, and the two together would furnish still greater volume for full-organ.

Then I borrowed at 8' for a soft flute, and at 10 2/3' for a 32' Resultant, which works perfectly. So now they have practically five stops from one set of pipes. I know the polyphoned pipe has been used for many years but I had never seen it on the Pacific Coast nor did I realize how much variety one could obtain from it with but little additional trouble. It has more than paid for itself and has been in use since 1937.

My life has been divided between professional music and practical organbuilding. Organists think I am a builder, builders think I am an organist. There has been no superfluous money in either field.

The hybrid one-manual organ-harmonium:

16	Sub-Bass (17fr)	(Salicional)
	(Stopped Flute tc)	Viola (61fr)
	(Salicional tc)	2 2/3 (Salicional)
8	Stopped Flute 73wm	2 (Salicional)
	Salicional 85m	- Chimes 4t
	Reeds (61fr)	Tremulant
4	(Stopped Flute)	

As this shows, to the 8' & 4' free-reeds of the harmonium we added the Salicional, and there already existed the Stopped Flute pipes. The instrument is in the basement of Paul's Mortuary Chapel, Pacific Grove, Calif., with ceiling shutters operated by the harmonium type of knee-swell; heavy carpet muffles the tone overhead and the effect of distance gives a quality of tone that is unusual.

CARMEL, CALIF.

All Saints' Episcopal Church
M. P. Moller Inc.

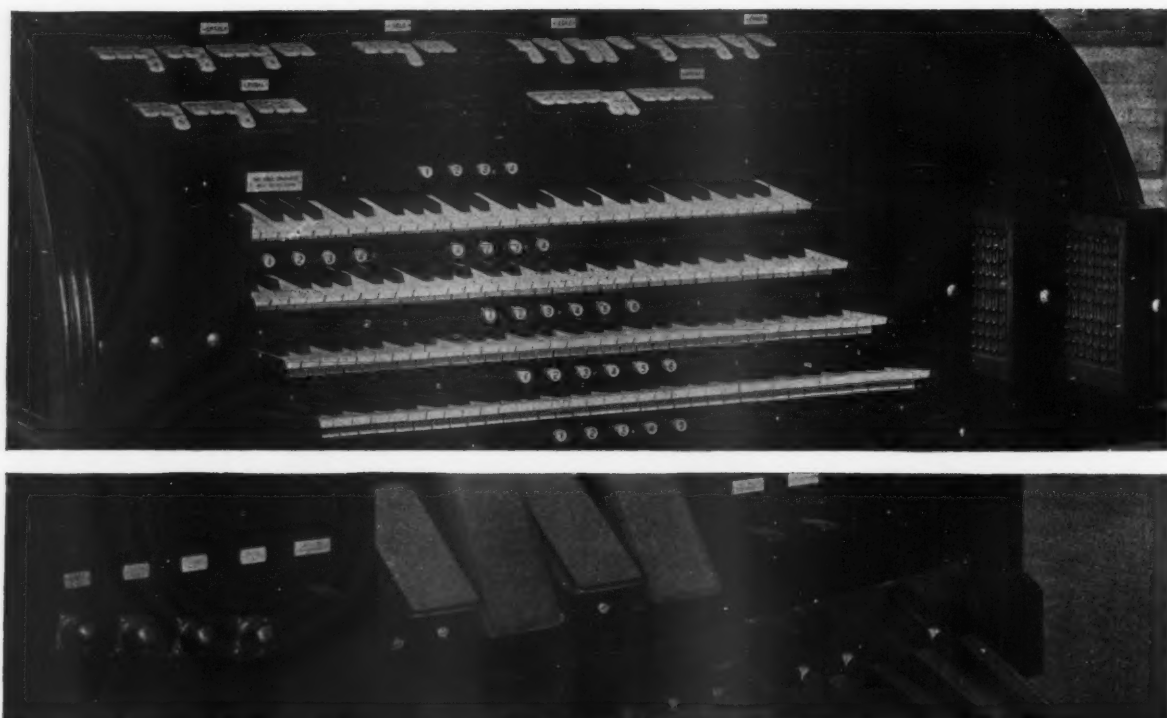
Stoplist, E. C. Hopkins

V-8. R-8. S-19. B-11. P-567.

PEDAL: V-1. R-1. S-4.

16 Bourdon 44w

(Gedeckt-S)
(Bourdon)
(Gemshorn-G)
GREAT: V-3. R-3. S-6.
(Gedeckt-S)
16 Diapason 61m
8 Melodia 61w



SETTING COMBINATIONS YEARS AGO

Here we have combinations but not comcons, for it would be almost impossible for the organist to change them while continuing to play. This example is the Hall organ in Buena Memorial, Chicago, and its combinations are set by triggers in the drawers to left and right of the keys.

	Gemshorn 85m	(Gemshorn-G)
4	(Gedeckt-S)	2 2/3 (Gemshorn-G)
	(Gemshorn)	2 (Gedeckt)
SWELL:	V-4. R-4. S-9.	8 Oboe 73r
16	(Gedeckt)	Tremulant
8	Gedeckt 97w16'	COUPLERS 11:
	Salicional 73m	Ped.: G. S.
	Aeoline Celeste 73m	Gt.: G-16-8-4. S-16-8-4.
4	(Gedeckt)	Sw.: S-16-8-4.
	Crescendos 2: Pipework. Register.	
	Comcons 6: G-3. S-3.	
	Reversibles 2: G-P. Full-Organ.	

SOME ROOSEVELT DETAILS

Adding to or correcting materials recently published

Aug. p.261, the No. 5 organ, Church of the Holy Trinity, New York. By Frank V. Burton, to whom thanks:

"This Episcopal church was on the corner of Madison Avenue and 42nd Street. It was built of red pressed brick, so popular after the Civil War, and there was a pattern of fancy tile in the tower, which resulted in its being referred to by the irreverent as 'The Church of the Holy Oilcloth.' From about 1890 Horatio Parker was the organist and his 'Hora Novissima' had its first performance here, by the Church Choral Society conducted by Richard Henry Warren, organist of St. Bartholomew's, then at Madison Avenue and 44th Street; Parker was the accompanist.

"Some time before 1895 the Church was torn down. The organ remained in storage until 1899 when a new Holy Trinity was built on East 88th Street between First and Second Avenues. Swell, Choir, and three Pedal voices were installed in the chancel, Great and remaining three Pedal ranks were in the rear gallery.

"The new location of Holy Trinity was within the parish boundaries of St. James where Walter Henry Hall was then organist, so he became choirmaster of both churches and en-

gaged me as resident organist in Holy Trinity where I remained two years. How much of the original Roosevelt remains today I have no idea, as I left New York in 1902."

Aug. p.261, the Rugby Chapel organ. Dr. Homer D. Blanchard clears up that 16' Swell Bourdon and Double Dulciana. It was the old slipshod trick; didn't want to run the Dulciana pipes down to CCC so they tacked on wood Bourdon pipes for the bottom octave. Says Dr. Blanchard:

"It was the regular metal Dulciana down to tenor-C, then stopped-wood pipes. The ability to make capped metal basses sound like strings is attested by the fact that in many organs Johnson, for example, used the low notes on the Swell 8' Quintadena for the bass of his Swell 8' Salicional. Audsley also comments that one should be able to get satisfactory imitative string bass tone from stopped pipes if the correct mouth-treatment be used.

"In the same paragraph you suggest what may have been one of the earliest attempts at hydraulic control of the swell-shades, which is a smart idea."

Sept. p.297, the footnote. Mr. Dohring entered the Roosevelt organization after the death of Hilborne, so we should have said "under the tutelage of Frank Roosevelt."

WATCH YOUR CHORISTERS

"Singers themselves are apt to suggest the best rehearsal plans and procedures. This does not mean they hand the organist a list of what they like and don't like, but they might as well. Their attitudes in rehearsal usually indicate their reaction to the rehearsal routine or music of the moment."—Donald D. Kettinger.

LET'S ALL TRY IT

"I will mind my own business and not gossip nor believe anything discouraging about any person until I know it to be absolutely true, and even then I will not repeat it to anybody else unless I mean to help that person."—Dr. Theodore Henry Palmquist.

How to Build a Tremulant

By JEAN PASQUET

Pipe-Dream Comes True, No. 10

NEXT project was the Swell Tremulant. I had one from the Oman organ but it was too fast and needed a valve action to turn it on or off; it was of the beater type and good excepting for its speed.

The speed could be slowed by lengthening the lower arm and adding a weight, as the drawing shows. Some experimenting was necessary to get the right length and weight. I like a rather slow beat. Final regulation is done with the adjustable springs and the slider that diminishes the opening.

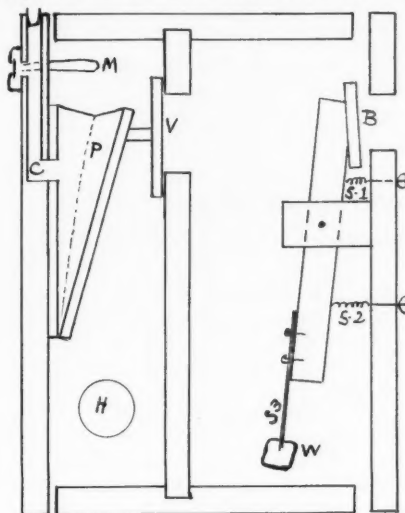
In the drawing, M is a Reisner C-17 magnet; when energized it exhausts pneumatic P through channel C, thus opening valve V and allowing wind from the chest (which is admitted through the 2" hole H) to pass through port V into the beater-box. B is the beater which alternately opens and closes the escape port, causing the Tremulant pulsations, which are merely the effect of alternately reducing the pressure when the port is open and increasing it again when the port is momentarily closed. W is the weight at the end of the flat spring S-3 attached to the rocking arm which in turn is under the control of the two adjustable springs S-1 and S-2. The Tremulant box here is 18" high, 8" wide.

It is important to have a long enough conductor between Tremulant and reservoir; the length will vary somewhere between 6' and 12' and this conductor should be 2" diameter. Proper weighing of the wind-regulators helps. At first I relied entirely on springs to regulate the pressure but there was too much difference between the work of the springs with the reservoir full or empty, so I had to correct this by adding iron weights on top of the regulators and using lighter springs, the weights giving about 60% of the required pressure, the springs supplying the rest.

In the old days reservoirs were truly reservoirs and the pressure could be obtained entirely by weights. This worked well so long as the wind demand was fairly constant, but staccato chords with full-organ were just about unbearable, as many of the older generation can verify. With modern blowers such as the Orgoblo, these large storage reservoirs are no longer needed, for the blower itself responds instantly to the fluctuating demands for more or less wind; consequently a small regulator with sensitive valve-action can now control the wind for a large number of voices.

This Tremulant interlude completed, I put the Solo Organ chests in place and a few days before the end of 1948 the organ was practically completed according to final stoplist. But there was yet much work to be done. There are bugs in every intricate product that have to be eradicated in the final processes of finishing, and it makes no difference whether it's an organ home-built as was mine or one coming from a factory with all its precision machinery.

Before starting the final tone-regulation it was necessary to get an accurate tonal picture of the whole organ, the capacity of the blower had to be proved by test, and, for my own satisfaction, I made a chart of all the work to be done.



HOW A TREMULANT WORKS

This example was reconstructed, from an old one, by Jean Pasquet who had to make quite a few changes before it gave the desired results; the Tremulant is merely a device to suddenly let a good amount of wind escape, thus lowering the pressure.

We set the Great wind as slightly under 3" the Swell at slightly over 3 1/2", and the effect was good, though there was not quite enough fire in the Swell. At these first pressures the blower was just able to maintain wind—with full-organ, all couplers, the two lowest Pedal notes sounding, and an 8-note chord in the lower and middle Great. None the less we increased the Swell to 4" pressure and I relied on the 1/2 h.p. blower acquired with my first little organ to make up the deficiency.

The little blower had a 4" opening and gave 10" static

GARDEN CITY, N. Y.

Jean Pasquet Residence

Built by Mr. Pasquet 1949

V-30. R-32. S-43. B-13. P-1840.

PEDAL: V-5. R-5. S-10.

16 Bourdon 97wm

Contrabass 30w

8 (Bourdon)

Cello 30m

4 (Prestant-C)

(Bourdon)

5 1/3 Quint 30m

3 1/5 Tierce 30m

2 2/3 (Twelfth-G)

(Bourdon)

GREAT: V-5. R-5. S-7.

16 (Bourdon-P)

8 Diapason 61m

Doppelfloete 61wm

(Viola-C)

4 Octave 61m

2 2/3 Twelfth 61m

2 Fifteenth 61m

SWELL: V-12. R-14. S-12.

8 Stopped Flute 61wm

Gamba 61m

G. Celeste 49m

Salicional 61m

Voix Celeste 49m

4 Flute h 61m

2 Violina 61m

2 Piccolo 61m

III Cornet 183m

8 Trumpet 61r

Oboe 61r

4 Clarion 61r

Tremulant

CHOIR: V-6. R-6. S-10.

8 Quintaten 61m

(Bourdon-P)

Viola 73m

Dulciana 61wm

4 Prestant 61m

(Bourdon-P)

(Viola)

2 (Bourdon-P)

1 3/5 Tierce 61m

1 1/3 Larigot 61m

One prepared-for.

SOLO: V-2. R-2. S-4.

8 (Doppelfloete-G)

Flute Celeste 49wm

4 Waldfloete 61wm

8 (Trumpet-S)

Tremulant

COUPLERS 13:

Ped.: G. S. C. L.

Gt.: S-16-8-4. C-8-4.

Sw.: S-16-4.

Ch.: S-8-4.

Crescendos 2: S. Register.

Selective Crescendos 2: Strings. Reeds.

Combinations 29: P-5. G-5. S-6. C-5. L-3. Tutti-5. These are not combs but combinations adjustable at a recorder-board.

Reversibles 1: G-P.

pressure; I figured the two blowers working together would give all the wind I needed. But for my own practising I would not be using full-organ, so I had to devise my own means of using either blower singly or both together. I made a no-return valve and mounted it in the 4" supply line from the small blower. This was nothing more than a flap of heavy leather covering a grille in the line; when the large blower works alone, the flap closes the line. Thus I had ample wind for any demand—and a method of saving electricity when practising softly.

By now it was nearly summer in 1949 and I was almost oversaturated with organbuilding. So we closed the organ shop, packed our bags, and headed for our mountain retreat at Cragmoor where I could make up for lost sleep, under my favorite tree.

(To be Continued)

Dedication of an Organ

In the Federated Church, Lewiston, Maine

Sunday Nov. 26, 1950, at 5:00, the 2-15 Austin was dedicated, D. Robert Smith organist; a 4-page printed program with photos of the chancel & console, and Mr. Smith, was used. Presumably the responsive readings and form of services were devised by the minister, the Rev. Wallace H. Harris.

Service of Dedication

The hour has now arrived when through the words of our mouths and the meditation of our hearts, invoking the divine presence of Almighty God, we shall dedicate this organ.

Order of Service

Invocation Prayer: Almighty God, Who hast made the heart of man to respond the touch of Thy Spirit as a harp to the hand of a master, give to us the vision of Thy glory as we worship Thee. Unto Thee we offer this instrument from the hands and minds of master craftsmen as a living symbol of our thanksgiving and devotion to Thee. Amen.

Act of Dedication: (Minister): To the glory of God we now dedicate this organ.

(People): Praise God in His sanctuary; praise Him in the firmament of His power. Praise Him with the sound of the trumpet; praise Him with psalter and harp.

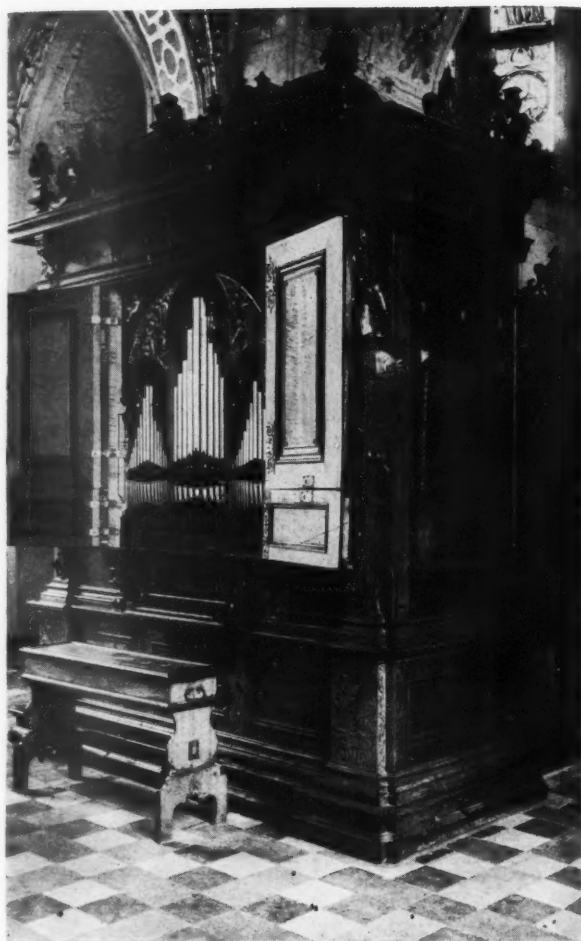
(Minister): We dedicate this organ to the cultivation of a high art, to the interpretation of the messages of the masters of music, to an appreciation of the great doxologies of the church, and to the development of the language of praise which belongeth both to earth and heaven.

(People): Praise him with stringed instruments and organs. Let everything that hath breath praise the Lord; praise ye the Lord.

(Minister & People): We dedicate this organ to the healing of life's discords, and the revealing of the hidden soul of harmony; to the lifting of the depressed and the comforting of the sorrowing.

Prayer of Dedication: Our God and Father, Whom the generations have worshiped with concord of sweet sound, be pleased to accept this organ as a song of praise unto Thee. Grant that its music, with accompanying song, may come as a blessed benediction upon all who gather here. May this organ become undying music in the world as its notes of cheer, comfort, communion, and courage, are modulated into human lives for daily task and noble service. To all organists who shall sound its notes, and to all who shall be lifted Godward by its voice, may there come at times the sweep of hallelujahs from the throne of Almighty God, until earth below shall be attuned to heaven above, singing hallelujah to Him Who reigneth, Lord of Hosts, King of Kings, the one God, Creator, Sustainer, and Ruler of this universe. Amen.

Benediction: Now unto Him that is able to keep you from



YOU CAN HEAR TRUE-TEMPERAMENT

Built by Esaias Compenius in 1610, this Denmark organ, still tuned as before Bach's day, can be heard through recordings and you can judge for yourself if true tuning is better than equal; plate by courtesy of the Gramophone Shop, New York, for whom the recordings were made.

falling, and to present you faultless before the presence of His glory with exceeding joy, to the only wise God our Savior, be glory and majesty, dominion and power, both now and ever. Amen.

Dedicatory Recital

Campra, Rigaudon

Handel, Con. 10: Aria

Bach, Sonata 5: Mvt. 1

Rejoice Now Dear Christians

Guilmant, Son. 5: Scherzo

Brahms, My Heart is Ever Yearning

Purvis, Romanza

Dupre, Cortege et Litanie

Karg-Elert, Corrente e Siciliano

Boellmann, Gothic: Toccata

The Organ

V-12. R-14. S-15. B-3. P-879.

Pedal: 16 Diapason, Bourdon-G; 8 Diapason-P, Bourdon-G. Great: 8 Diapason, Bourdon, Dulciana; 4 Octave; 3r Mixture.

Swell: 8 Geigen-Diapason, Melodia, Salicional, Voix Celeste tc; 4 Spitzfloete; 8 Trumpet; Tremulant.

Combons 30: P-6. G-8. S-8. Tutti-8.

Great is 61-note, Swell 68.

Says the program, Mr. Smith went to Lewiston this year as assistant professor of music in Bates College, and became also organist of the Church. It is not often a dedication service is so concise, and so complete.

Compenius Organ
HILLEROD, DENMARK
Frederiksborg Castle
 Esaias Compenius, 1610

PEDAL:

- 16 Sub-Bass
- Sordun
- 8 Dolcian
- Quintaten
- Gemshorn
- 4 Quersfloete
- 2 Nachthorn
- 1 Bauerfloete
- 4 Jungfrauregal

GREAT:

- 8 Quintaten
- 4 Principal tc
- Blockfloete tc
- Gedecktfloete
- 2 Gemshorn
- 1 1/3 Nasard
- Cymbal
- 8 Krummhorn
- 2 Geigenregal

SWELL:

- 8 Principal
- Gedeckt
- 4 Prestant
- Nachthorn
- Blockfloete
- Gemshorn
- 2 2/3 Gedeckt
- 2 Gedecktfloete
- 16 Ranket

Accessories: Strong Tremulant, Weak Tremulant, Organpoint on C, Bagpipe Bass on F-C.

We have translated this organ as best we can from Audsley as the authority on spelling. Lowest octave of both pedal and manuals is short, which we believe, from the data, must be C, D, E, F, G, A, B-flat, C, and from then upward it is chromatic.

This organ was first brought prominently to American attention through the Gramophone Shop's advertisement on March 1950 p.90 of phonograph recordings made on the organ by Finn Videro. It was built in 1610 and donated to King Christian 4 by his brother-in-law. It went visiting but finally returned in 1868 to its first home where it served as a mere exhibit, an organ of 1863 doing the music. Somebody took interest and had it restored in 1895; since then it has been "used for concerts and special occasions."

Its age probably gives it no more value than any other organ has ever received from that source, but it certainly does have value, for its original untempered tuning has been retained. Musicians are quite aware of the values that gives the music of the keys in which it can be played, and Gramophone does grandly in making available the recordings announced.

Is unequal temperament as good as the world says it was? The recordings should come close to giving an answer.

All pipes are of wood, even those in the case. If you don't want the pedal-board, shove it in like a drawer. Says Gramophone, the organ "served more secular purposes such as dances and entertainment," which if true would indicate that organists then had a better sense of rhythm and color than they have now.

ST. LOUIS, MO.

Washington University Chapel
 Memorial to Avis H. Blewett.
 Gift of the late Miss Blewett
 M. P. Moller Inc.
 Dedicated Oct. 5, 1948
 Organist, Howard Kelsey
 Recitalist, E. Power Biggs
 V-33. R-39. S-52. B-18. P-2505.
PEDAL: V-4. R-6. S-16.

- 16 Bourdon 44
- (Quintaten-G)
- (Spitzfloete-S)
- Contrabass 32
- 8 Spitzprinzipal 56
- (Bourdon)
- (Spitzfloete-S)
- 4 (Spitzprinzipal)
- (Spitzfloete-S)
- 2 (Spitzprinzipal)
- III Cornet 96
- 16 (Bombarde-C)
- (Oboe-S)
- 8 (Bombarde-C)
- (Trompette-S)
- 4 (Trompette-S)

GREAT: V-7. R-9. S-11.

- 16 Quintaten 85
- 8 Diapason 61
- (Quintaten)
- Gemshorn 61
- 4 Octave 61
- (Quintaten)
- 2 2/3 Quint 61
- 2 Superoctave 61
- III Mixture 183
- 8 (Bombarde-C)
- Chimes 25

SWELL: V-12. R-14. S-15.

- 16 Spitzfloete 97
- 8 Geigenprincipal 73
- Rohrfloete 73
- (Spitzfloete)
- Viole de Gambe 73
- Viole Celeste tc 61
- 4 Principal 73
- Flute Triang. 73
- (Spitzfloete)
- 2 Flautino 61
- III Plein-Jeu 183
- 16 Oboe 85
- 8 Trompette 73
- (Oboe)
- 4 Clarion 73
- Tremulant

CHOIR: V-10. R-10. S-10.

- 8 Erzaehler 73
- E. Celeste tc 61
- Concert Flute 73
- Viola 73
- 4 Nachthorn 73

- Fugara 73
- 2 2/3 Rohrquinte 61
- 2 Rohrfloete 61
- 8 Bombarde 85-16'
- Clarinet 73
- Tremulant

COUPLERS 21:

- Ped.: G-8-4. S-8-4. C-8-4.
- Gt.: G-16-4. S-16-8-4. C-16-8-4.
- Sw.: S-16-4.
- Ch.: S-16-8-4. C-16-4.
- Crescendos 3: S. C. Register.
- Combons 32: P-6. G-6. S-6. C-6.
- Tutti-8.
- Ensembles 1: Full-Organ.
- Reversibles 3: G-P. S-P. C-P.
- Cancels 1: Tutti.
- Electric clock.

Mr. Biggs

Corelli, Concerto C*
 Bach, Passacaglia
 Mozart, Sonatas 10, 9, 15*
 Alain, Litanies
 Dupre, Noel Variations
 Sowerby, Classic Concerto*
 *By organ with chamber orchestra conducted by Frank L. Harrison.

FESTIVAL OF BRITAIN

London Buys a Great Organ

Englishmen next year will stage a Festival of Britain, for which Royal Festival Hall is being built on the South Bank of the Thames, costing \$5,600,000., figuring the socialist pound at its doctored \$2.80 valuation. And in this Hall they want an organ, to be built for \$144,200., figuring the pound the same way.

Contract for the organ was signed in 1949; organ will not "be ready for use" till 1953.

Festival Hall is to be a permanent London asset though the immediate purpose of the whole thing is somewhat in the nature of a tonic, just as is any fair or exhibition.

Organ space will be 60' long, 17' deep, 28' high; evidently it will be at the back of the stage "behind the chorus seats" with the console detached.

The most vital factor in any stoplist is the actual pipework, not even mentioned in the data available; so we can only guess. But it should be an intelligent guess, for the standard compass prevails and in the Pedal Organ where maximum borrowing is usually found, the data indicate such borrows as our stoplist shows.

This stoplist is published here not for the record, since there is not the slightest guarantee that the organ will be thus built without changes, but merely to shout hurra for the British and rejoice with them in the planning of such an organ expenditure.

The stoplist speaks for itself; no T. A. O. reader needs any analysis of it or technical diagnosis; each reader will do that for himself. But if any

new reader is confused, it's a 4m; that Positiv Organ is only a part of the Choir. For all practical purposes, the organ world is inclined to the view that under normal circumstances no organ console should have more than four manuals. Widor told Roosevelt that in 1879. Frederick C. Mayer of our own West Point holds the same opinion.

LONDON, ENGLAND

Royal Festival Hall

Harrison & Harrison

To be completed in 1953

Consultant, Ralph Downes

Presumed Content: V-94, R-138, S-102.

B-8. And pipes, somewhere in the neighborhood of 7751 if the organ is as straight as the data indicate—a very slim hope to base figures on.

PEDAL:

- 32 (Principal-G)
- 16 Principal
- Major Bass
- Sub-Bass
- (Quintadena-S)
- (Dulciana-C)
- 10 2/3 Quint Flute
- 8 Octave
- Gedeckt
- (Quintadena-S)
- 5 1/3 Nasard
- 4 Superoctave
- Spitzfloete
- 2 Open Flute
- II Septerz 17-21
- III Sharp Mixture 22-26-29
- IV Mixture 12-15-19-22
- 32 (Bombarde)
- 16 Bombarde 32'
- (Dulzian-V)
- 8 Trumpet
- (Cromorne-C)
- 4 Clarion
- (Schalmei-C)
- 2 Cornet

GREAT:

- 16 Principal 32'
- Gedecktpommer
- 8 Diapason*
- Principal
- Flute h
- Gedeckt
- 5 1/3 Quint Flute
- 4 Octave
- Gedeckt
- Gemshorn
- 2 2/3 Quint
- 2 Superoctave
- Blockfloete
- 1 3/5 Tierce
- V Mixture
- 15-19-22-26-29*
- 8-8-12-12-15
- Cornet
- 1-8-12-15-17
- IV Sharp Mixture
- 26-29-33-36
- 8-12-12-15
- 16 Bombarde
- 8 Trumpet
- 4 Clarion

*Diapason has two ranks in the

treble; mixture composition is indicated for the bottom C and for "the C below top-C."

SWELL:

- 16 Quintadena
- 8 Diapason
- Quintadena
- Gemshorn
- Viola
- Celeste
- 4 Principal
- Koppelfloete
- 2 2/3 Nasard
- 2 Octave
- Open Flute
- 1 3/5 Tierce tc
- 1 Flageolet
- VI Mixture
- 22-26-29-33
- 8-8-12-12-15-15
- III Cymbal
- 38-40-43
- 10-12-15
- 16 Bombarde
- 8 Trumpet
- Hautboy
- Vox Humana
- 4 Clarion
- Tremulant

We believe the Tremulant does not affect the brass.

CHOIR:

- 16 Dulciana
- 8 Open Wood
- Stopped Wood
- Unda Maris AA 2r
- 4 Open Flute
- Spitzfloete
- 2 Principal
- 1 1/3 Quint
- 1 Octave
- II Sesquialtera
- 26-31
- 12-17
- IV Mixture
- 29-33-36-40
- 8-12-15-19
- 8 Cromorne
- 4 Schalmei
- Tremulant

POSITIV:

- 8 Principal
- Rohrgedeckt
- Quintadena
- 4 Octave
- Rohrfloete
- 2 2/3 Rohrnasat
- 2 Spitzfloete
- 1 3/5 Tierce
- 1 1/3 Larigot
- V Mixture
- 15-19-22-26-29
- 8-8-12-12-15
- Sharp Mixture
- 22-26-29-33-36
- 8-8-12-15-19
- III Carillon
- 29-38
- 1-8-10
- 8 Dulzian 16'
- Trumpet
- Tremulant

Choir & Positiv play from bottom manual.

SOLO:

- 8 Diapason
- Rohrfloete
- 4 Octave
- 2 Waldfloete
- II Rauschquint 12-15
- Tertian 17-19—12-17
- VI Mixture
- 19-22-26-29-33-36
- 1-5-8-10-12-15
- 16 Bassethorn
- 8 Trumpet h
- 4 Clarion h
- Tremulant

We believe the Tremulant does not affect the brass.

COUPLERS 12:

Ped.: G. S. V. L.

Gt.: S. CV. L.

Sw. S-4.* L.

Ch.-V.: S. L.

Solo (L): G.

*Operates only on 16-8-4 stops.

TRANSFERS

Positiv on Great (and since this is listed not as a Coupler but as a Transfer, we presume it also throws the Positiv off Choir).

Great Reeds & Cornet on Solo, off Great.

Choir on Solo, off Choir (lowest manual).

Crescendos 4: S. C. L. Register.

Combons 56: P-8. G-8. S-8. C-8. V-8. L-8. Tutti-8.

Combon Coupler: Great & Pedal (we presume, from the way this device is listed, that both Great and Pedal Combons will come on if either a Pedal or Great of a given number is pressed). It is made operative optionally by rocking-tablet.

Combon Exchange: By rocking-tablet the toe-studs can be made to operate either the Swell or the Tutti combons.

Reversibles are not listed, though there are some, including the Full-Organ.

Cancels 7: P. G. S. C. V. L. Tutti.

Pitch is 440-A. Wind-pressure is "about 3 1/4 to 3 1/2". Action wind is 12".

Number of pipes is not indicated for any registers; borrows indicated here are so given in the original.

The most important single factor in any organ is the pipework; too bad none of such facts is given. But if T.A.O.'s guessing is anywhere near correct, this instrument should be slightly larger than these in America:

New York, N.Y., Riverside Church

Durham, N.C., Duke University

and considerably smaller than:

New York, N.Y., St. George's Church

Gloucester, Mass., Hammond Museum

Rochester, N.Y., Eastman Theater

with nine other American organs very much larger. But never mind, England is doing nobly.

PORTLAND, OREGON

Apostolic Faith Tabernacle

Wicks Organ Co.

Dedicatory recital, July 5, 1950

Consultant, Lauren B. Sykes

Recitalist, Mr. Sykes

V-30. R-32. S-69. B-34. P-2189.

PEDAL: V-3. R-3. S-18.

- 16 Principal 44
(Diapason-1-G)
Bourdon 44
(Rohrfloete-S)
(Viole de Gambe-C)
(Dulciana-C)
10 2/3 (Bourdon)
8 (Principal)
(Bourdon)
(Concert Flute-C)
(Viola-S)
(Gemshorn-C)
5 1/3 (Eng. Diapason-S)
4 Choralbass 44
2 (Choralbass)
16 (Tuba-h-L)
8 (French Trumpet-S)
— (Chimes-G pf)

Two prepared-for.

GREAT: V-5. R-7. S-10.

Enclosed with Choir

- 8 Diapason-1 73-16'
Diapason-2 61
(Flute-h-C)
(Viole de Gambe-C)
(Gemshorn-C)
4 Principal 61
2 2/3 Twelfth 61
2 (Furniture)*
III Fourniture 183
8 Chimes pf 25

Two prepared-for.

*The meaning is obvious, a borrow from the 2' rank in the mixture.

SWELL: V-9. R-9. S-17.

- 16 (Rohrfloete) tc
8 English Diapason 73
Rohrfloete 97-16'
Viola 73
Salicional 73
Voix Celeste tc 61
4 (English Diapason)
(Rohrfloete)
Spitzfloete 73
2 2/3 (Spitzfloete)
2 (Spitzfloete)
16 (Oboe) tc
8 Oboe 73
French Trumpet 73
Vox Humana 61
4 (French Trumpet)
Celesta tc pf 49
Tremulant Vox
Tremulant

Two prepared-for.

CHOIR: V-8. R-8. S-17.

- 16 Dulciana 97
8 Geigenprincipal 73
Flute h 85
Concert Flute 73
Viole de Gambe 85-16'
Gemshorn 73
(Dulciana)
Unda Maris tc 61

- 4 (Flute h)
(Dulciana)
2 2/3 (Dulciana)
2 (Flute h)
(Dulciana)
1 3/5 (Dulciana)
8 Clarinet 61
(Celesta-S) pf
(Chimes-G) pf
Tremulant
Two prepared-for.
SOLO: V-5. R-5. S-7.
8 Jubalfloete 73
Viole d'Orchestre 73
Viole Celeste tc 61
16 (Tuba h)
8 Tuba h 73
French Horn 73
4 (Tuba h)
Tremulant

Two prepared-for.

It will be noted that the pipes ascribed to the 8' Tuba are not sufficient to play the bottom octave of the 16' borrow and the top of the 4'.

COUPLERS 32:

Ped.: G-8-4. S-8-4. C-8-4. L-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

L-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Solo (L): L-16-8-4.

Crescendos 4: GC. S. L. Register.

Crescendo Controls 4:

All Shutters to Swell Shoe.

All Shutters to Solo Shoe.

Chancel Shutters Off.

Nave Shutters Off.

Combons 34: P-6. G-6. S-6. C-6. L-4. Tutti-6.

Manual combons control their own one-section couplers, and Pedal stops optionally by onoroffs.

Ensembles 1: Full-Organ.

Reversibles 5: G-P. S-P. C-P. L-P. "Bombarde." (Since there is no Bom-

barde in the organ, this last reversible may possibly mean all the brass.)

Two invaluable accessories are signal buttons & lights between console and choir-room (or other proper place), and a combon lock; both are included here by Wicks.

Console is on an elevator sunk below the choir platform level; it can be raised, and rolled to any position for recitals etc.

Organ is in chambers over the ceiling with special provision for projecting the tone downward into the auditorium and into the chancel, with controls to close either opening. Temperature is thermostatically controlled for constant temperature in the chambers "at all times," which presumably means warming in winter, cooling in summer.

Mr. Sykes

Purcell, Trumpet Tune

Bell Symphony

Bach, Jesu Joy of Man's

Handel, Con. Bf: Andante

Bach, Toccata & Fugue Dm

Schumann, Sketch Df

Brahms, Rose Breaks into Bloom

Dvorak, New World: Largo

Sowerby, Carillon

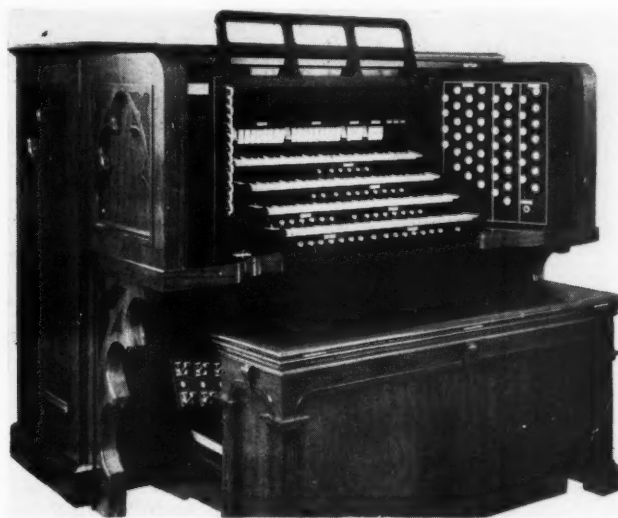
Rowley, Spinning Song

Whitlock, Folktune

Vierne, Westminster Chimes

Here's an unusual church; it never takes up a collection, never asks persons or firms for money. Receptacles are placed on the rear wall of the auditorium and the congregation put their "tithes and offerings" into them; when special money is needed, for such as this new organ, a business meeting of the congregation is called, the project is discussed, and if passed, the members then make their pledges.

At last a church that has kicked the collection-basket into the discard.



HALF A CONSOLE

The Wicks organ in Apostolic Faith Tabernacle, Portland, Oregon, puts the console on an elevator, the organ in ceiling chambers with shutters opening into the chancel and into the nave, separately under console control; no collection basket in this church.

EDITORIAL COMMENTS — AT YOUR OWN RISK

Recitalists Take a Bow

RECITALS scored two almost unprecedented records this season. In Boston Mr. E. Power Biggs gave three paid-admission recitals on the new Aeolian-Skinner in Symphony Hall, Nov. 6, 20, and Dec. 4; in New York Mr. Hugh Giles opened the new Moller in Central Presbyterian and presented six guest recitalists to what amounted to paid-admission audiences.

The organ as a concert instrument is no better than the audiences it can attract. Thanks to unprecedented national squandery and criminal highpressure laborunion greed, space is not available for more than the briefest technical analysis of these events, in spite of their vast importance to the welfare of the organ world. Circumstances permit an analysis of the New York venture and we at least have hopes of something on the Boston series. Here are some conclusions on the recitals heard to date.

So far the playing has been superb, but the programs largely failures if our purpose is to give cultured people pleasure in listening to the organ. I asked a gentleman of obvious culture who had been in constant attendance how he liked the organ and he gave me a rave; I then asked him how he liked the music played on the organ and he shook his head. It is men like him upon whom we of the organ world—building and playing—must depend. If we interest such, we have prosperity; if we fail . . .

Unquestionably, as I watched audience reaction, that lovely little melody, Dr. Dickinson's Berceuse, was the favorite; nothing else was received with equal rapture. Doesn't that tell us something?

The old formula still holds good: a lovely melody, some sparkling rhythm, a harmony piece on grandly rich soft 8' tones: after the program contains these first essentials, then add all the trash & horrors we want and the audience will still be ours. But if examples of these three simple fundamentals are absent, nothing in the world will make organ-recital audiences gladly come back for more. To these three essentials we might properly add one atrocity, one grave-yard resurrection, one or two or even three Bach, filling in the rest with the more appealing things of Karg-Elert, Vierne, Widor, Reger, and all the rest of them. We can even at times get away with two or three atrocities instead of only one, but that is risky and has nothing to recommend it outside the conservatory.

In the church service the organ is a work-horse; if we want it to be the star, it can only be in recital. A few general suggestions for all who play recitals for the public outside of educational institutions:

If we cannot play a recital from memory, keep the console out of sight.

If we play in view of the audience, don't try to act temperament; if we have temperament confine it 100% to our interpretations.

No applause in a church; therefore before mounting the bench, turn to your audience, bow courteously but not obsequiously, then sit down and play without making people lose time before the first number or between numbers. After the finale, again give a courteous recognition to those who have spent an hour, maybe three hours, to get there to hear you.

Remember your audience is there to hear music, not to discover whether you can play difficult trash easily; give them music. Remember too they are not conservatory graduates, and accordingly will undoubtedly like the things you liked twenty

years ago, not the things you like now. Make up your own mind whether you're playing to please your vanity or your audience.

Remember that long-continued blinding brilliance is painful—to the eyes in sunlight, to the ears in vulgarly-loud upper-work ensembles so popular in the organ world. These upper-work ensembles are usually not at fault; the fault is the organist who can't think of any tone but screamingly fortissimo mixtures & blatant reeds.

Keep at least 80% of your minutes quiet, between piano and pianissimo; loudness in music is as offensive to cultured people as are loudness in dress, loudness in perfume, loudness in public conduct. Refinement is a whale of a lot better—and so few recital organists remember it.

Flutes are the dullest voices in an organ, so avoid them as much as possible; but when there is a piece of music calling for a flute, by all means see that it's a lovely sparkling specimen shining out in all its contrast. A fine example of how to do it is the recording of the Daquin Noel by E. Power Biggs.

Unless an organist is willing to trust the judgment of a friend, he probably isn't sure just how his music does sound. Worth its weight in gold is a tape-recorder. Buy one and have a friend record a full recital, then study the results in detail till you spot all your failings. There'll be plenty of them. Such perfectionists as Lynnwood Farnam & Leopold Stokowski are rare; a tape-recorder could be used to produce several dozen more of that caliber.

As for applause, even if a church is willing to permit it, far better to head your printed program with a request for its omission.

If your program contains something played by request, don't mention the request unless it is one of your own compositions and you'd otherwise have a guilty conscience; every single number on the program should be one you believe your audience wants enough to request hearing again. If that doesn't hold true of a number, discard it and play something else; you have no right to play things they wouldn't want to hear. You're not a moralist, a lecturer, an educator; you are an entertainer. They are looking to you for pleasure, not medicine.

And to all organists, organbuilders, and publishers of organ music: Where were you? Why were you not there for at least some of these programs? If you, earning your living from the organ, care so little about it that you won't support it, what kind of a person are you? There were a few organists present; I saw no organbuilders other than those who helped build this one.

The organ owes profound thanks to Dr. Theodore Cuyler Speers, the officers of the Church, and Mr. Giles, for this noble venture of presenting to their community these seven recitals, five of them played by established concert organists under Bernard R. LaBerge management.—T.S.B.

LET'S PRESERVE IT

"We can stop Stalin only by keeping him constantly confronted by superior force, and by daring to use that force whenever and wherever he commits direct or indirect aggression. Today we are the last strong power on the side of liberty and Christian civilization. We have to find within ourselves the same courage and will that our forefathers found at Lexington and Concord."—William C. Bullitt, once ambassador to Russia, in Reader's Digest, July 1950. And all Russia (and all other socialists) need is that organists and all professional people will consider these things totally improper to report in any journal devoted to their realms; so if you're a socialist, write an Indignant Letter to T.A.O.

Phonograph Recordings

Reviews by CHARLES VAN BRONKHORST

Recordings furnish entertainment as well as instruction

Most important among recent releases are the first recordings of Boston's new Symphony Hall organ played by E. Power Biggs. Columbia's 12" l.p. disks (each \$4.85) are titled Bach's Royal Instrument. Vol. 1, ML-4284, gives a spine-tingling performance of the Toccata-Adagio-Fugue in C coupled with the six Schuebler Choralpreludes. The 63 voices of this magnificent Aeolian-Skinner give an entirely different impression of Bach's T.A.F. than heretofore produced on records. The Schueblers are indeed welcome, not only because of the way Mr. Biggs presents them but because most of them have not been available on records. Each Choralprelude is preceded by its chorale played on rich foundation voices—a distinct contribution to complete listening enjoyment.

Vol. 2, ML-4285, gives the Preludes & Fugues in C and Bm, and Sonatas 1 and 2. The P. & F. in G is one of my favorites which has long awaited Mr. Biggs' special attention. What a difference it makes when we hear Bach played on a large well-designed organ by one who understands both the music and the instrument. The Sonatas are interesting listening and as here performed should serve the serious student as models of technical perfection. You must hear these two records to appreciate the true beauty of Bach's organ music. Columbia engineers have done wonders in capturing all the rich and glorious sounds built into this organ.

Allegro Records offers two more recordings of the Schlicker organ in Buffalo's Kenmore Presbyterian as played by Robert Noehren. AL-57, two 12" l.p. disks, \$9.70, gives the Greater Catechism and the Prelude & Fugue Ef. Again the question is one of an adequately large organ, versus a small one attempting to copy something ancient. In P. & F. the organ is hopelessly inadequate. In the choralpreludes there are times when I actually find myself enjoying the organ when the softer voices are used, not dominated by harsh reeds or mixtures. If there is anything that sounds good on these small Bach-vintage imitations it is the quiet more intimate choralpreludes. The trouble is such organs are made to do things beyond their capabilities, in the name of authenticity.

AL-61, one 10" l.p., \$3.85, offers Sonatas 2 and 5, same organist and instrument. These works, like certain of the choralpreludes, come off well even on a small organ, since they require no rich ensembles for dynamic buildup. Mr. Noehren has all that is needed in technic and understanding; if Allegro can persuade him to record on one of this country's many outstanding modern organs, the fine work of their engineers will be better rewarded.

Two fine Bach choral releases are among the new records. Victor's 78 r.p.m. album DM-1339, four 10" disks, gives the motet No. 3, "Jesu Meine Freude" by Robert Shaw's Victor Chorale. Columbia's l.p., ML-2102, one 10" disk, offers "Lobet den Herrn alle Heiden," and "Komm Jesu Komm," plus the chorales "In Dulci Jubilo," "O Sacred Head," and "Ein' Feste Burg," by Hugh Ross' Schola Cantorum.

Mr. Shaw's group sings (in English) with the usual precision and technical perfection; but I sense a spirit and understanding in Mr. Ross' singers—there is no feeling but smoothness and unity of purpose throughout the two motets and three chorales sung by the Schola. One forgets everything but the music. Text is German but this is certainly no defect; one must know and understand the meaning of the text before listening to such works anyway. The Victor Chorale sing as if they were doing a job; the Schola Cantorum sing as if they were living every minute of the music. Both recordings are excellent, with the l.p. rating slightly higher because of quieter surfaces and the decided advantage of uninterrupted performances.

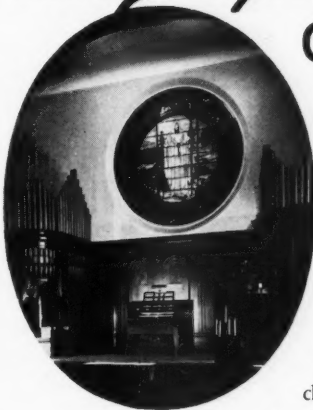
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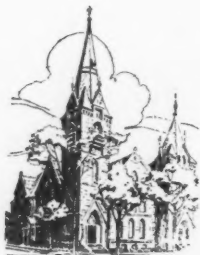
The beauty of the solo stops gives us all much pleasure, and the simplicity and dependability of the action promises a long period of freedom from mechanical difficulties."

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Service Programs

DR. ROBERT BAKER

*First Presbyterian, Brooklyn
Two October Services
*Karg-Elert Lord Jesus Christ Abide
O may the words, Jacobi
Yea the Lord is mindful, Mendelssohn
I bind unto myself, ar.Burke
*Franck, Chorale Am
Let all the world, Baker
My song shall be, Mendelssohn
Grieve not the Holy Spirit, Noble

DR. C. HAROLD EINECKE

*First Presbyterian, Santa Ana
Selected Choral Works Last Season
Bach, Come let us all
God my Shepherd
Now let all the heavens
O praise Him
O Savior sweet

ar.Bitgood, Hosanna
Blanchard, Hear my prayer
Buxtehude, Hear ye
Christiansen, Beautiful Savior
Clewell, A Choral Invocation
Davies, God be in my head
Decius, O Lamb of God
Dickinson, We pause beside
Farrant, Hide not Thy face
Lord for Thy tender mercies
George, Ride on
Holler, Savior teach me
Mozart, Jesu Word of God
Nevin, Thou art the way
Purcell, Rejoice in the Lord
Robertson, All in the April evening
Stainer, Hark the Sabbath bells
V.D.Thompson, Father in Thy

HAROLD FRIEDEL

*St. Bartholomew's, New York
October Services

*Service, D.M.Williams
Say to them, Jennings
**Magnificat, Willan
"Elijah" selections, Mendelssohn
Dupre, Fugue Gm
*Coronation Te Deum, R.V.Williams
As waves of a storm-swept, Haydn
**Magnificat, D.M.Williams
"Elijah"
Vierne, Westminster Chimes
*Benedictus es, Beach
O God when Thou appearest, Mozart
**Magnificat, Farrant
"Elijah"
Bach, Alla Breve
*Benedictus es, Jubilate Deo, Means
Whatsoever is born, Davies
**Magnificat, Friedell
"Elijah"
Buxtehude, Prelude & Fugue Em
*Te Deum, Titcomb
I know not where, D.M.Williams
**Cantate Domine, D.M.Williams
Te Deum laudamus, Dvorak
Widor, Son. 5: Toccata

DR. FRANCIS W. SNOW

*Trinity Church, Boston
Selected Choral Works Last Season
Davies, Ye choirs of new Jerusalem
Dett, Listen to the lambs
Eccard, When to the temple
Franck, Father Thy holy
Garrett, Voice of one crying
Handl, The righteous perisheth
Lotti, Joy fills the morning

McKinley, O come Emmanuel
Mendelssohn, There shall a star
Oldroyd, Jesu since Thou
Palestrina, Like as the hart
Redman, Thou wilt keep him
Robertson, All in April evening
Roberts, Seek ye the Lord
Rowley, To the master of music
Snow, Come ye lofty

Comfort the soul
God that madest earth
Grant we beseech Thee
Save me O Lord
What are these

Stainer, God so loved the world
Tallis, If ye love me
Thiman, Ye sons and daughters
Titcomb, Allelulia

I will not leave you

Vittoria, Ave Maria

Willan, O sacred feast

Negro Spirituals Festival

**Karg-Elert, Evening Harmonies
Ezekiel saw de wheel, ar.Burleigh
Nobody knows, ar.Burleigh
Listen to the lambs, Dett

Climbing up the mountain, ar.Smith

There is a balm, ar.Dawson

My Lord what a morning, ar.Dawson

Sweet little Jesus, ar.MacGimsey

Sometimes I feel, ar.Walter

w. Deep river, ar.Cain

Ride the chariot, ar.Smith

Steal away, ar.Walter

Karg-Elert, Waters of Babylon

Karg-Elert, Triumphal March

Sung by Canterbury Choir, Samuel Walter

directing, Dr. Snow organist.

ERNEST WHITE, Mus.Dir.

EDWARD LINZEL, O. & C.

MARIE SCHUMACHER, Assistant
Church of St. Mary the Virgin, New York

November Choral Music

**Missa cum Jubilo

**Missa pro Defunctis

*Palestrina, Missa Ascendo ad Patrem

Bainton, And I saw a new heaven

**16th cent., Magnificat

Palestrina, Nunc dimittis

Byrd, Justorum animae

Lechthaler, Tantum ergo

*Meuerer, Missa O Crux Benedictus

**Tallis, Magnificat

Nunc dimittis, Giles

Scheutz, Who shall separate us

THESE PROGRAMS

were held over from a former issue for lack of room, and since they are given here for repertoire values, and not news, nothing has been added to them; programs accumulating in the meantime will have to wait for later pages.

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DR. ROBERT LEECH BEDELL

who this month shares with Seth Bingham the distinction of having the most compositions listed in T.A.O.'s column of favorites, a column based entirely on practical musical qualities as judged by those who have not been fooled by the present popular habit of trying to write music without the prime requisite of beauty in its message.

Victoria, O salutaris hostia
Campion, Ave vivens
Victoria, Tantum ergo
*Henschel, Mass D
Palestrina, Lauda Sion
**Willan, Magnificat & Nunc dim.
Bainton, And I saw a new heaven
Carey, O salutaris hostia
Palestrina, O Domine Jesu Christe
Colonna, Tantum ergo
*Refice, Missa Stae, Clarae Assisiensis
Schuetz, Is God for us
**Byrd, Magnificat & Nunc dim.
Haendl, Ecce Dominus
Nicholson, O salutaris hostia
Mozart, Ave verum
Nicholson, Tantum ergo

A THOUGHT

Possibly Christian preachers are discovering that Christ once said do unto others etc.: four of the five clergymen here represented were courteous enough to have their organist's name on the printed calendar along with their own, wherever that was. In that lone exception it is probably the organist's own desire that his name be not mentioned, the intention being to center exclusively on the service itself.

This is by no means merely a matter of pride or selfishness; we must make churches realize the importance of music's contribution to their services, for without such realization it will be impossible to make them pay enough for their music & musicians to in turn enable the latter to provide what the churches need.

A POEM—TO T.A.O.

You may be a republican

—but I am not;

You may hold views

—conceivable or not.

You may hate doorknobs, but

—they're a good stop.

You may be a bit behind the clock

—but I still think you are a darn

swell magazine.

—Graham W. Smith

RECITAL PROGRAMS

Readers will remember that these programs are not published as news, so we do not give dates or states; they are published solely for repertoire values. Some of them have such values.

CHARLES W. FORLINES
West Virginia Wesleyan College
Faculty Recital

Handel, Largo
Bach-ar. Graham, Andante
Bach, Come Sweet Death
Liszt, Prelude & Fugue on Bach
Franck, Piece Heroique
Karg-Elert, Evensong
Callaerts, Meditation
ar.Courboin, Belgian Mother's Song

Mulet, Thou Art the Rock
EDWIN ARTHUR KRAFT
Lake Erie College, Painesville

Bach, Sinfonia We Thank Thee
ar.Kraft, Forget Me Not
Haydn, Sym. 11: Menuetto
Guilmant's Sonata 5
Reger, Ave Maria
Van Hulse, Veni Creator Spiritus
Purvis, Greensleeves
Elmore, Autumn Song

Bossi, Toccata di Concerto
***H. WINTHROP MARTIN**
Tufts College, Medford

Marcello, Psalm 18
Franck, Cantabile
Bach, Jesu Joy of Man's Desiring
James, Meditation Ste. Clotilde
Handel's Concerto 5
Lang, Prelude for Joyful Occasion
Karg-Elert, Harmonies du Soir
Titcomb, Scherzo
Clokey, Kettle Boils
Little Red Lark

Dubois, Toccata G
EDWARD G. MEAD
Memorial Presbyterian, Oxford

Bach, Prelude & Fugue G
d'Andrieu, Fifers
Mozart, Fantasia Fm
McKinley, Arabesque
Vierne, Scherzetto
Dickinson, Storm King Canon
Haussermann, Chorale Ef
Gluck, Caprice
Widor, Son. 6: Mvt. 1
DOUGLAS L. RAFTER
City Hall, Portland
Walond, Introduction & Toccata
Bach, Come Sweet Death
Vivaldi, Con. Am: Allegro
Brahms, Rose Breaks Into Bloom
Schumann, Sketches Df, Fm
Sibelius, Bells of Berghall Church
Yon, Minuetto Antico e Musetta
McAmis, Dreams
Gigout, Toccata Bm

***DR. MARIO SALVADOR**

Cathedral, St. Louis
Van Hulse's St. Louis King of France
ar.Courboin, Belgian Mother's Song
Bach, Toccata & Fugue Dm
Schubert, Ave Maria
Gigout, Grand Responsive Chorus
This was the premiere of Mr. Van Hulse's Suite.

PAUL LINDSLEY THOMAS
St. George's, Rumson

*Bach, Passacaglia; Son. 5: Allegro.
Mendelssohn's Sonata 2
Handel, Water Music Air; Largo.
Vierne, Carillon

*Bach, Toccata & Fugue Dm
Come Sweet Death
Brahms, Rose Breaks Into Bloom
Rheinberger's Sonata 1
Ravel, Pavane

Boellmann, Goth.: Toccata
*Bach, Prelude & Fugue Em
Mendelssohn's Sonata 6
Widor, Son. 4: Toccata; Andante Cantabile.
MacDowell, A. D. 1620
Debussy, Reverie
Vierne, Son. 1: Finale

These are three from the series of nine monthly recitals between Oct. 8 and June 10 at 4:30 on Sundays preluded by a carillon program at 4:00 by Robert D. McKee.

CODA

Here the profession is not treating its public with contempt but is evidently trying to serve instead. Nobody wants cheap programs of ditties; that would be as evil as the opposite extreme; a little sugar in a cup of coffee goes a long way. Here is some of the sugar that sweetened these programs:

Handel, Largo
Bach, Come Sweet Death
Courboin, Belgian Mother's Song
Haydn, Menuetto
Schubert, Ave Maria

And all are that abomination known as transcription; the organ world cuts its own throat by using transcriptions in recital: recitals should be reserved for the best in true organ literature. And some of the best, for ministering to a public's needs, include:

Franck, Piece Heroique
Guilmant's Sonata 5 (in parts)
James, Meditation Ste. Clotilde
Vierne, Scherzetto
Brahms, Rose Breaks
Yon, Minuetto Antico
McAmis, Dreams
Gigout, Toccata
Boellmann, Toccata

It takes a generous organist to be willing to forget his vanity and think of the happiness of those who spend their time coming to hear him. We give space to seven organists here; two of them were generous enough to mention the name of the organ-builder on the printed program.

PAST PROGRAMS

were crowded out last month for lack of room, though the available advance-programs were used, as always. These past programs are merely repertoire, not news, so none of the programs arriving in the meantime has been added; they will be held for later issues.

CHURCH BUDGETS

Example from the Deep South:

If the Northerners will mind their own business and give Southerners the same privilege, there won't be anything to worry about. We won't even name the denomination here, but the figures:

\$6,000. Minister's salary, and he also gets a furnished parsonage;
1,800. Secretary,
1,200. Assistant secretary;
2,400. Organist,
100. For new music,
300. Organ maintenance.

There are multiple choirs, all volunteer; "the organist is furnished an air-conditioned studio & choir-room, at his disposal at any time for teaching, rehearsals, etc."

Since the foregoing is short, here is another from the Metropolitan district, an Episcopal church:

\$10,888. Total budget.
2,700. Rector,
1,500. Sexton,
50. "Music."
2,030. Maintenance, phone, heat, supplies, insurance, and other operating expenses:

500. Repairs,
640. Interest on debt,
1,376. Debt-retirement,
315. Pensions,
277. Diocesan assessments,
500. Special diocesan fund,
1,000. Missionary proportionate share.
All of which means this church spent:
9,111. To maintain itself, and
1,777. To outside matters.

Which doesn't seem very intelligent, as the old Biblical tithe would have required only \$911.

\$21,190,840.
Tax? No; it's too small. It is the total pensions paid by the pension boards of 22 Protestant denominations, and we believe it means paid in just one year. Organists should participate in this, and some day they will; but first the church organist must make himself a more valuable servant of his congregation. Local organist fraternities in all large cities should do something constructive about this right now.

SAYS A BISHOP
"We have a desperate fight on our hands right now if we are to preserve the freedoms that have given this country its place among the nations of the world."—Bishop Charles K. Gilbert.

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I believe that everything a church musician will need is included. It doesn't matter how good we feel we are, we can all improve, and you are certainly a missionary in this field of church music. So many church musicians remain static—just get by—but if this book could reach all, we would have a real revival in church music.

PAUL SWAN
DIRECTOR

WRITE CMF FOR DETAILS

WEDDING SERVICE*Played by Graham W. Smith*

"You might be interested in what the Church lets us do here in St. Louis. Being a church musician does involve compromises. The bride's mother came up with some very odd requests for the music, but we finally worked down to this program," in Trinity Episcopal on Saturday:

Weber, Barcarolle
Rubinstein, Romance
Tchaikovsky, None but the Lonely Heart
Humperlinck, Evening Prayer
De Koven, Oh Promise Me
Mendelssohn, On Wings of Song
(Soprano solo)
Wagner, Bridal Chorus
(The service)
Mendelssohn, Wedding March
Wagner, Pilgrims Chorus

Mr. Smith says he's afraid this program "does not come up" to some of those discussed in these pages; he should have said go the other direction. Let's stop forgetting that the Founder of the church said He didn't come to be ministered to but to minister to others. This program, whether or not we educated musicians like it, ministered

to those who were there—not only to solemnize a wedding but to beautify it. Now everybody, growl about it.

AMERICAN COMPOSERS*On Programs of Major Orchestras*

National Music Council Inc., 338 West 89th St., New York 24, N.Y., has issued its 11th annual survey of the programs of 23 major American orchestras with regard to their performances of works by American composers during the 1949-50 season; composers on the list best known in the organ world include Dr. Eric DeLamarter, Howard Hanson, Dr. T. Carl Whitmer.

We list the orchestras here in the order of their use of music by native-born Americans. First figure gives the percentage of American-born works compared to the total works played; second gives the number of works by American-born composers; third gives the number of works by foreign-born composers naturalized or merely making their money here; final figure gives the total number of works performed.

Cleveland—11.9%, 10, 5, 84.
Indianapolis—11.1%, 8, 5, 63.
Pittsburgh—10.2%, 9, 3, 88.
New York—9.5%, 16, 10, 168.
Dallas—9.3%, 7, 7, 75.
Cincinnati—8.5%, 8, 8, 94.
National—8.3%, 9, 9, 109.
Oklahoma—8%, 4, 1, 50.
Boston—7.9%, 7, 5, 89.
Los Angeles—7.2%, 5, 7, 69.
New Orleans—6.9%, 4, 3, 58.
San Antonio—6.7%, 6, 5, 89.
Houston—6.6%, 5, 3, 76.
Denver 6%, 5, 5, 85.
St. Louis—5.8, 5, 11, 86.
Baltimore—5.4%, 5, 5, 92.
San Francisco—4.9%, 3, 5, 61.
Philadelphia—4.5%, 14, 5, 110.
Minneapolis—4.1%, 3, 5, 73.
Rochester—4.1%, 2, 4, 49.
Kansas City—3.1%, 1, 0, 32.
Buffalo—2.5%, 1, 3, 40.
Chicago—2.4%, 3, 6, 124.

The best percentage of works by American-born composers was scored in the 1942-3 season, 11.4%; the worst in 1940-1, 6.5%; 1949-50 was only a trifle better than the worst, 7.5%.

Other things being equal, nobody cares a hoot whether the composer is an American or a Hottentot; what we do care about is that these foreign-born conductors who make more money from American audiences than from any other on earth shall have the common decency to judge an American composition on its own merits and stop rejecting American works solely on the ground that they are American. It has been painfully

proved that American composers can and do write monstrous trash exactly like the majority of Europeans write; but now & then an American produces an orchestral work of true beauty. And those works we want to hear.

Perhaps the National Music Council will now take the next step in these compilations and give the vital statistics on the conductors—whether born in America, naturalized, or merely making their money here; this might prove illuminating.

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WESTMINSTER CHOIR COLLEGE has rather astonished the universe by announcing plans, or at least firm hopes, for an astounding expansion program involving ultimately some \$12,000,000. The College last May bought the 98-acre Lambert estate some 2½ miles from its present Princeton campus and since then the building-committee, Arthur Judson chairman, has been working on plans to include: a chapel seating 1200; adapting the Lambert residence as the administration building; an education build-

Horace M. Hollister

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Organist-Director

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August

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Harold Mueller

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ROBERT OWEN

Christ Church

Bronxville

New York

Roy Perry

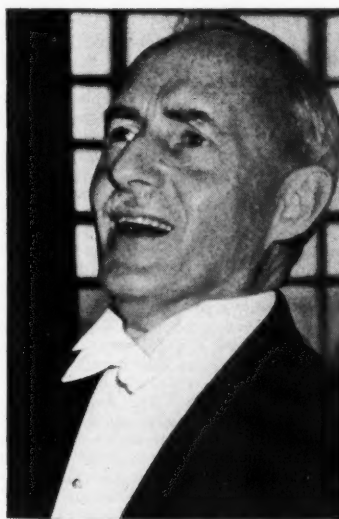
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of the Choristers
Grace Cathedral San Francisco

Irene Robertson

MUS. D., F.A.G.O.
Organist
UNIV. of SOUTHERN CALIFORNIA
Los Angeles



DR. JOHN FINLEY WILLIAMSON as his famous Westminster Choir see him conducting in concert, the personification of loftiness and earnestness in the making of vocal music. Dr. Williamson now announces stupendous plans for expansion of his Westminster Choir College.

ing; an auditorium to seat 3500 and another to seat 1000; a small chapel for the students; an openair amphitheater to seat 15,000; at least eight dormitories, and all similar essential buildings including residences for the faculty and parking spaces for automobiles.

Dr. John Finley Williamson, creator of Westminster Choir College and a new era in church music, began by developing his choir of Westminster Church in Dayton, Ohio; after four years of unusual success, he organized Westminster Choir School, left Dayton, ultimately landed in the present headquarters built for him in Princeton, N.J., changed the name to College (to avoid conflict with the many hundred so-called choir schools in the country), and now looks forward to the longest step thus far contemplated.

Says the Westminster announcement: "The demand for graduates exceeds the supply. By September 1950 all members of the last graduating class had been placed in positions which compensated them in amounts materially higher than the averages of college graduates of 1950." Which in reality is illuminating, for it shows Dr. Williamson's

William A. Goldsworthy

A.S.C.A.P.

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New York 63
N. Y.

intensely practical side; he first shows how to make his kind of church organist perform a tremendously valuable service for the specific churches that need that type of service, and then he sees to it that such churches come down off the penny-pinching bench and pay for what they want.

For Dr. Williamson this new ideal is a triumph even if it is at the moment only a hope & an aim; what other school of music anywhere in the world could have the audacity to aim at a twelve-million-dollar expenditure? And judging by past performances, this won't remain an aim very long; Dr. Williamson and his associates will turn it into an achievement.

GEORGE MARKEY

includes Verdi's "Requiem" in his choral series in the Second Baptist, Philadelphia, with his 60-voice Germantown Oratorio Choir; in his series of organ recitals he is including eight Mozart Sonatas for Organ & Strings, and Ellis Kohs' Passacaglia for the same combination. In addition to these activities in Philadelphia, Mr. Markey is on the faculty of Peabody Conservatory, Baltimore.

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Organist and Director
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La Grange, Illinois

EVENTS FORECAST

HAROLD FINK
Fordham Lutheran, New York
Dec. 24, 10:30 p.m.
Malingreau, Vigile dela Fete
Vers la Creche
Bach, Gloria in Excelsis
Rejoice Ye Christians
Christmas Oratorio Prelude
In Dulci Jubilo
Hokanson, Nativity
Quef, Noel Parisien
Marryott, Piping Tune of Shepherds
Hush Mind the Little One
Noel of Little Bells
Buck, Holy Night
Cleveland, Ohio, Dec. 31, 5:15, Walter Blodgett recital.

New York, N.Y., A.G.O. 8th annual festival; Dec. 27, 4:30, Dr. Marshall Bidwell recital, Church of Ascension; 8:30, chamber-music concert, Church of St. Mary the Virgin; Dec. 28, 10:45 a.m., Bob Whitley recital, St. Paul's Chapel (lower Broadway); 2:00, Harold W. Friedell plays test pieces, St. Bartholomew's; 29, 12:00 noon, Dr. Charles M. Courboin, St. Patrick's Cathedral; 4:30, John Huston recital, St. Bartholomew's.
Do., Oratorio Society, Bach's "B-Minor Mass," March 20, 8:00, Carnegie Hall.

Do., J. H. Ossewaarde, Calvary Episcopal, Jan. 14, 8:00, organ & voice program; Feb. 11, 8:00, Beethoven's "Missa Solemnis"; March 11, 8:00, Brahms' "Requiem."

San Francisco, Calif., Richard Purvis recitals, Jan. 14, Feb. 11, 5:15.

WILLIAM RIPLEY DORR
Supplementing the October note: Mr. Dorr some three years ago was ordered by his physician to work less, so he gave up his school-teaching. That was not enough, so he resigned as organist of St. Luke's, but the Church refused the resignation and substituted a year's leave of absence on full pay. Capitol Records then required another album of Christmas music by his famous St. Paul's Choristers, so Mr. Dorr prepared his choir for that, and while doing so, was called for three scenes in M.G.M.'s *Life of Caruso* in which he & his Choristers recorded a Gregorian "Magnificat," Mozart's "Jubilate Deo," and the Bach-Gounod "Ave Maria." This was overdoing it, so on doctor's orders he had St. Luke's make his resignation official. Shortly after, Mary Star of the Sea Catholic Church, San Pedro, asked him to take care of their music, since the Church was near his home and there was only one rehearsal and one service a week, and the choir was a small adult chorus. Mr. Dorr's new Capitol album, available in all three speeds, contains four unaccompanied carols, five with orchestra, and two made in St. Paul's Cathedral, Los Angeles, with organ accompaniment by Donald Coats.

DR. CARL F. MUELLER
has been reappointed for another period with Carl Fischer Inc. as consultant on church music and the firm has issued a 16-page circular with lengthy thematics of 28 of his choral works.

WALTER M. MOHR
of Louis F. Mohr & Co., New York, was given a testimonial dinner Nov. 18, 1950, by "the Old Guard of the City of New York, New York State Militia . . . honoring Major Walter M. Mohr," the event embellished by a 12-page printed program with a photo of Major Mohr in full-dress uniform on the cover, the inside pages giving a lengthy biography. He was born on a Jan. 19 in New York City, earned his B.S. in City College, his M.A. & B.L. in New York University, with further studies in Columbia University, Harvard University, and three other schools, including one in Leipzig. For some years he was a school teacher. He is also a lawyer, admitted to the bar in New York. After being dragged into organbuilding as assistant to his father and brothers, he finally gave up other activities and became an organbuilder. The tribute winds up: "No one has ever heard an unkind word concerning another from Major Mohr, nor has anyone ever known him to lose his temper . . . The old Guard takes great pride in doing honor to its illustrious scholar, artisan, teacher, lawyer, Adjutant and perfect gentleman."

DR. HENRY F. SEIBERT
lists his recital engagements:

Oct. 22, Christ Lutheran, New York.
Nov. 1, American Academy of Arts & Letters, New York, with John Harms Chorus.
Nov. 19, First Lutheran, Bridgeport, Conn.
Dec. 1, St. John's Lutheran, Canajoharie, N.Y.

Dec. 3, Holy Trinity Lutheran, Hollis, N.Y.

The Oct. 22 recital was an all-Bach program celebrating the Church's 82nd anniversary.

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MAYBE YOU SHOULD KNOW

An economic survey was made, not by any political group, to discover the average 1949 income for citizens of 70 countries, the results published in the New York Times. In 100%-socialized Russia, \$308.; in newly-socialized Great Britain, \$773.; in horribly-capitalist United States, \$1,453. How sad is the lot of a worker in a capitalist country; the poor guy gets hardly five times as much as he does in gloriously socialist Russia. Workers scored their highest incomes in United States, Canada, New Zealand, Switzerland, Sweden, in that descending order; then came socialist Great Britain, 6th down the scale, socialist Russia 23rd down; lowest were China and Indonesia.

Heinz Arnold

Mus.M., F.A.G.O.

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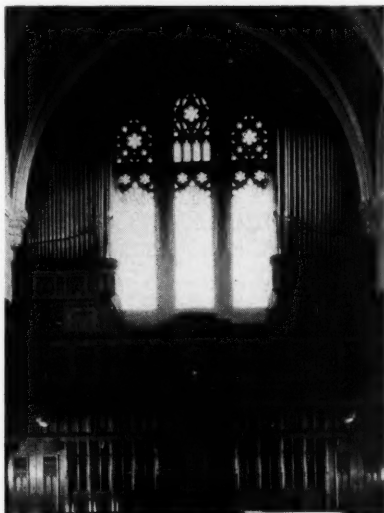
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AN IDEAL LOCATION

This Kilgen Organ Co. installation in St. Pius Church, Lynn, Mass., is in the rear gallery, the organ in two sections on both sides of the choirloft, console centrally located in front, thus giving the organist maximum judgment of his balances and ideal control of his choir. All pipes are enclosed; case-pipes are dummies, and the arrangement is so simple as to cost the minimum, yet give an eloquent and churchly appearance.

MR. BIGGS' MUSEUM

Never mind, he doesn't own it, but for all intents & purposes the organ world thinks he does, for he is the one who has made it famous. It's the former Germanic Museum in Harvard University from which E. Power Biggs has been broadcasting Sunday morning organ recitals. Its name has been changed to Busch-Reisinger Museum of Germanic Culture in Harvard University, "in recognition of the long-continued interest of members of the Busch and Reisinger families in the study of Germanic culture at Harvard . . . This honors the memory of Adolphus Busch of St. Louis and of his son-in-law Hugo Reisinger, whose generosity provided for this center of Germanic studies. Mrs. Busch Greenough, daughter of Mrs. Busch and widow of Mr. Reisinger, recently has further contributed to the endowment of the institution. As in the past fifty years, the Museum continues its work as a center for the study of the art & culture of the nations of central Europe and Scandinavia.

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3m.

Louisville, Ky., St. Benedict's.
Do., St. Francis of Assisi, 3m.
Mt. Pulaski, Ill., Zion Lutheran.
St. Petersburg, Fla., First Avenue Metho-
dist, 3m.

Springville, N.Y., Salem Lutheran.

The Company announces an improved ac-
tion for combons, self-contained in the con-
sole, die-stamped from aluminum, and re-
quiring neither wind nor extra space in the
console; fuller details here when available.

OBITUARIES

Dr. John P. Foley, Nov. 17, 1950, Utica,
N.Y., aged 72, retired several years ago after
long experience as organist of Catholic
churches in the east; Fordham gave him his
Mus.Doc.

George Knight, Oct. 30, Brockton, Mass.
He was born June 21, 1860, in Charlotte-
town, Can., educated in the Prince Edward
Island schools, studied machinery etc. with
the P.E.I. railway, went to Boston in 1880,
and to Brockton in 1885 where he estab-
lished his own business, building machines
for the shoe industry. Music and the church

were his hobbies; he was choirmaster of one
for 23 years and the organ in another is a
memorial to him. The Brockton Daily En-
terprise gave him a lengthy biography, and
added an Editorial ending with "This City is
the better because he passed this way." He
is survived by his widow, four sons, and
three daughters.

Georges A. Robert, Sept. 20, Montreal or-
ganist of St. Marguerite Marie Church, and
active as a concert manager.

TELEVISION

workers in music are now to receive \$60.
for a 30-minute show with six hours of re-
hearsals, \$75. for a 60-minute show with ten
rehearsal hours; extra rehearsals will bring
them \$3.50 an hour. This for "singers." Dancers get \$104. for 30-minute shows and
24 hours of rehearsals, \$129. for a 60-minute
show with 40 hours of rehearsal. If our an-
cient style of mathematics is correct, this
means the more you work the less you get—
quite true to laborunion principles. Thus:

Work 6.5 hours, get \$9.23 an hour;

Work 11 hours, get \$6.82 an hour;

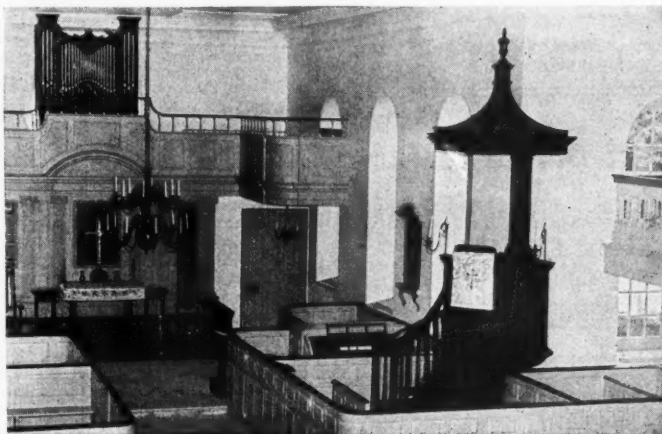
Work 24.5 hours, get \$4.24 an hour;

Work 41 hours, get \$3.14 an hour.

Ain't work grand?

MUSICAL OPINION

in London announces: "Owing to the long
dispute in the London printing trade we will
not be able to produce an issue for Novem-
ber." Isn't laborunionism grand?



The ORGOBLO at BRUTON PARISH

The historic Bruton Parish Church in the restored area of Williams-
burg, Virginia, contains a three-manual Skinner organ which
incorporates an original one-manual Green organ built in 1781.
The Green organ can be played alone from its own original key-
board or as part of the large, complete organ. Both organs are
powered by the Orgoblo.

The Orgoblo is designed to enable the organist to obtain
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The Magnus Harmonica Corp. of Newark, N.J., is the offender here; maybe we should

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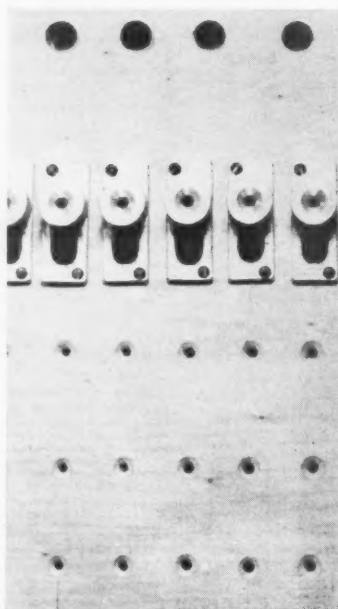
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BUILDING ONE

for yourself is like life—you spend 95% of your time and money on incidentals and only a small part makes music. Jean Pasquet here shows the Stopped Flute pipe-holes at the top, Reisner top-note magnets under them, and then much smaller holes for Piccolo and a mixture. All this is part of the top-board of the Swell Organ chest.

say the victim—victim of its own super-promotion folly. The gadget is nothing more than a nice little electric harmonium, two octaves, size of a table radio, miniature motor to operate the bellows. They say its nice to teach youngsters how to manipulate the keys and acquire an urge to study piano.

It "produces the sustained tones of the full-sized instruments. Under amplification, these tones are virtually indistinguishable from those of the larger organs. The notes and chords are full-bodied and rich." Price \$18.75.

Who does anybody think he's fooling by such claims? And when will manufacturers in the music world learn it pays to be honest? Or is somebody pulling my leg & getting my goat by sending this stuff directed to me personally? All right, Buddy, you got me; I exploded as you figured I would.—T.S.B.

CONSIDER THE MAYOR

"Our cantankerous mayor probably would have a fit over just" the mention of the city but not the state, as cities of that name are found in several states, says a reader. Fine. A fit would do most mayors some good. When mayors begin to help publishers pay bills, T.A.O. will consider the wishes of mayors, maybe. Until then our effort is merely to provide useful information for our readers, and mayors can go hang!

HELP YOURSELF

Don't look to publishers to give you the recognition and publicity you think you merit; that's what the advertising pages are for—to make yourself and your merits known. Help yourself to them if you have a name or a product worth investing money in.

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Choir Supply Co., 8452 Minock St., Detroit 28, Mich., wants you to buy its new folder in which your choristers can temporarily fasten their anthems. It'll cost you \$2.50 for each one. It would be intelligent to consult music publishers—you'll find the best of them listed in T.A.O.'s Directory—before spending that much for a folder.

Maurice Garabrant

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BROOKLYN, N.Y.

Holy Trinity presented four Advent organ recitals, Nov. 29, Dec. 6, 13, 20, celebrating the 25th anniversary of its Peabody memorial organ; the organists: Dr. Clarence Dickinson, Dr. Charlotte Garden, Donald McDonald, Virgil Fox.

NEW YORK, N.Y.

Madison Avenue Presbyterian announced a series of Advent programs on Thursdays at 12:30 following the noonday services, played by Robert McGill, associate organist of the Church.

WASHINGTON, D.C.

St. Patrick's Church presented its organist Lawrence R. Sears in four programs on November Sundays at 7:00 preceding Benediction; a second series is to be given in the interval between the Christmas weeks and the beginning of Lent. Programs in later columns.

BEVERLY HILLS HOTEL

in Los Angeles, Calif., announced its third annual Christmas Carol Luncheon for Dec. 23, 1950, at 12:30 p.m., music by Robert W. Schmidt's St. James Church choir and Bruce P. Joseph's St. John's choir. "Colorful and traditional, this luncheon & ceremony is designed to be an annual family holiday event for the people in the Beverly Hills area. A spectacular procession of choirs, waiters, and cooks, will precede the dessert course . . . There is a Santa Claus for the children . . . and glorious music for the adults." And the Hotel was wise enough to itemize the bill thus:

\$3.25 Luncheon
.65 Federal Tax
.10 State Tax
\$4.00 Total

COWARDS PAY TWICE

First: Aug. 30, 1950, the clergy in socialist Hungary signed an agreement to obey their socialists instead of their God. Second: Dec. 2, 1950, nine clergymen in socialist Czechoslovakia were sentenced to from ten years to life imprisonment—for obeying their God instead of their socialists.

FRATERNAL NOTES

M.P.A. officers installed Nov. 16: Arthur A. Hauser president, Nelson M. Jansky vice-president, Donald H. Gray secretary, Willard Sniffin treasurer.

National Music Council has now completed its first decade; Edwin Hughes 338 West 89th St., New York 24, N.Y., is the executive secretary. When N.M.C. began, it is doubtful if even one major symphony was using an American-born conductor; today there are several.

Organ Music Society, London, announced the 38th series of recitals, four of them in Nov. & Dec. in St. Peter's, by Andre Marchal, Bedrich Janacek, Frank Wright, Herick Bunney; members pay 21 shillings a year, non-members 3 shillings for each recital. Imagine the members of the A.G.O. liking organ music enough to pay for it? (Couldn't the super-industrious Mr. Elmer do something about that?)

Virginia A.G.O. at Richmond is far enough South to escape at least a little of the blissful self-content of the North, so the chapter did it differently. Five members Nov. 14, 1950, played 13 numbers on the Austin installed in April 1950 in Pine Street Baptist, Richmond. The organ has 18 voices, 20 ranks, 26 stops; says E. R. Tyree, "many organists thought it to be a 3m of at least 35 ranks."

NO TIME

is ever spent by T.A.O. to verify facts or spelling, or supply missing information, for programs, reviews, and similar small items. If those responsible for such items are not interested in having them exact and complete, our staff will not spend money to do it for them.

WA-LI-RO

conducted a church-music conference Oct. 26 in Emmanuel Church, Cleveland, faculty: Paul Allen Beymer, Walter Blodgett, John W. Norris; subjects: music in the smaller churches, anthems for smaller choirs doing music from unison to 4-part, volunteer choirs, plainsong, organplaying, speech-rhythm singing of Anglican chants, organ music, and, as the windup, a discussion of anything anyone wanted discussed.

HELP WANTED

Royal School of Church Music, St. Dunstan's St., Canterbury, Kent, Eng., appeals for funds. School was founded in 1927 by Sydney Nicholson who then resigned as organist of Westminster Abbey and directed the school, without salary, until his death in 1947. "Now 2900 choirs from all over the world are affiliated to it . . . We estimate that 60,000 pounds at least is needed." The School wants to be able to give more scholarships, offer more courses in many centers for choirboys, provide funds to enable organists to attend Canterbury courses, send qualified representatives to visit more choirs in their own churches, and employ a director on adequate salary. Having taxed wealth out of existence, the socialists of England have now made it, evidently, almost impossible to continue this grand school of church music unless outside help comes to the rescue. Isn't socialism grand? It's time decent people wake up morally and grow up mental!"

PHILADELPHIA CHRISTMAS

The Wanamaker Store as usual presented an elaborate series of programs on its immense organ in the Grand Court, including recitals by Rudolph Kremer, Earl Ness, Robert Smart, James Vail, Robert Woodside; carols by five organizations, such as the Ukrainian Male Choir, Nordic Glee Club, etc., and a final "Irish Mosaic of music arranged by Fred Waring, with harp ensemble directed by Walter Baker."

FOR SALE

Aeolian Organ, used, 2 manuals, 32-note pedalboard, divided expression, 11 ranks of pipes, 10 sets of reeds, Crescendo pedal, player, full set stops. We need the space and will sell to first \$500.00 firm offer. R. H. Seltzer, R.F.D. 1, Box 842, Rahway, N.J.

FOR SALE

Kilgen electro-pneumatic organ, 38 ranks, complete. Purchaser to dismantle and remove at own cost. Temple Israel, 5017 Washington Ave., St. Louis 8, Mo.

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DON'T GIVE IT A THOUGHT

New York Philharmonic orchestra deficit last season was \$173,157.39. Attendance of 266,530 for 48-9 dropped to 252,269 last season. Last season's figures:

\$983,734. Gross operating costs;

810,577. Gross receipts, including

522,272. From 103 concerts;

112,631. Taxes paid to the Washington mob—and isn't it grand that politics & taxes do not affect musicians? Philharmonic didn't know it, so paid enormous taxes just the same. Silly.

James Winship Lewis

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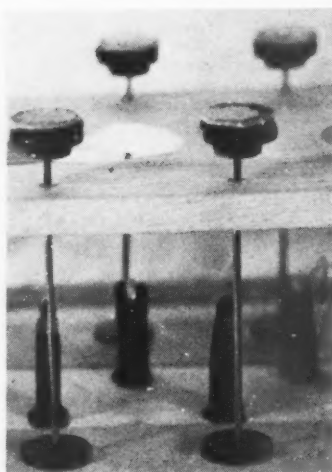
Jack Edwin Rogers

Organist — Choirmaster

CHRIST CHURCH CATHEDRAL
EPISCOPAL

Louisville

Kentucky

**MORE HEADACHES**

Jean Pasquet takes time out to show the amateur organbuilder a thing or two. This is part of his voicing chest, but his Great Doppelbloete is operated from exactly this same action. Reisner's C-17 chest magnets exhaust the pouches and thereby pull down the stopper-like valves at the top, which rest under the feet of the pipes, thereby admitting wind and, lo and behold, we have music. Only the bottom-board of the chest-action part is shown here.

VIRGIL FOX

has returned from his second European visit, with recitals played in Bristol, Canterbury, Edinburgh, London, Paris, and a 30-minute B.B.C. broadcast from Westminster Cathedral. Since he'd rather die of overwork than old-age, Mr. Fox immediately took on a masterclass in the University of California and gave recitals in Chambersburg Pa., Washington D.C., Syracuse N.Y., and San Leandro and San Francisco Calif.

EDOUARD NIES-BERGER

Supplementing the Oct. p.356 item, Mr. Nies-Berger's work last summer for Dr. Albert Schweitzer was getting his manuscripts on the Bach choral preludes in order for publication to complete the 8-volume Bach edition begun by Widor & Schweitzer many years ago and interrupted by the first worldwar. Five volumes are in print; Dr. Schweitzer asked Mr. Nies-Berger to do this work in order to complete the contemplated edition.

ROBERT BARLEY

has been appointed to St. John's Episcopal, York, Pa., where he has a 3m Austin, a girls' choir for the 9:30 service, and a paid boychoir for the 11:00 & 7:00 services. Mr. Barley was appointed early in September and began rehearsals soon after that, but instead of playing the services he attended as a member of the congregation for several Sundays. Which, says T.A.O., is a grand idea.

Programs sent in time to be published here before they are played, will always be used; past programs depend only on space left over in any given issue. Until our schedule can be restored, the safe rule is to send your advance programs immediately upon receipt of each new issue or just as soon thereafter as possible.

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Workers demand more money;

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